FIRST ROCK BOOTLEGGER COMES CLEAN p.9

GOLDMINE

THE MUSIC COLLECTOR'S MAGAZINE

OCTOBER 2018

YES50

GUITARIST STEVE HOWE DISCUSSES THE YES LEGACY. p.52

PLUS!

BLUES TRAVELER
GUNS N' ROSES
ANN WILSON
GEORGE CLINTON
PETER NOONE
URIAH HEEP
CHOCOLATE WATCHBAND
SAXON
ROCKY ATHAS
AND MORE!

BILLY'S BLUES

ZZ Top's Billy Gibbons goes solo again with the album, *The Big Bad Blues.* p.62

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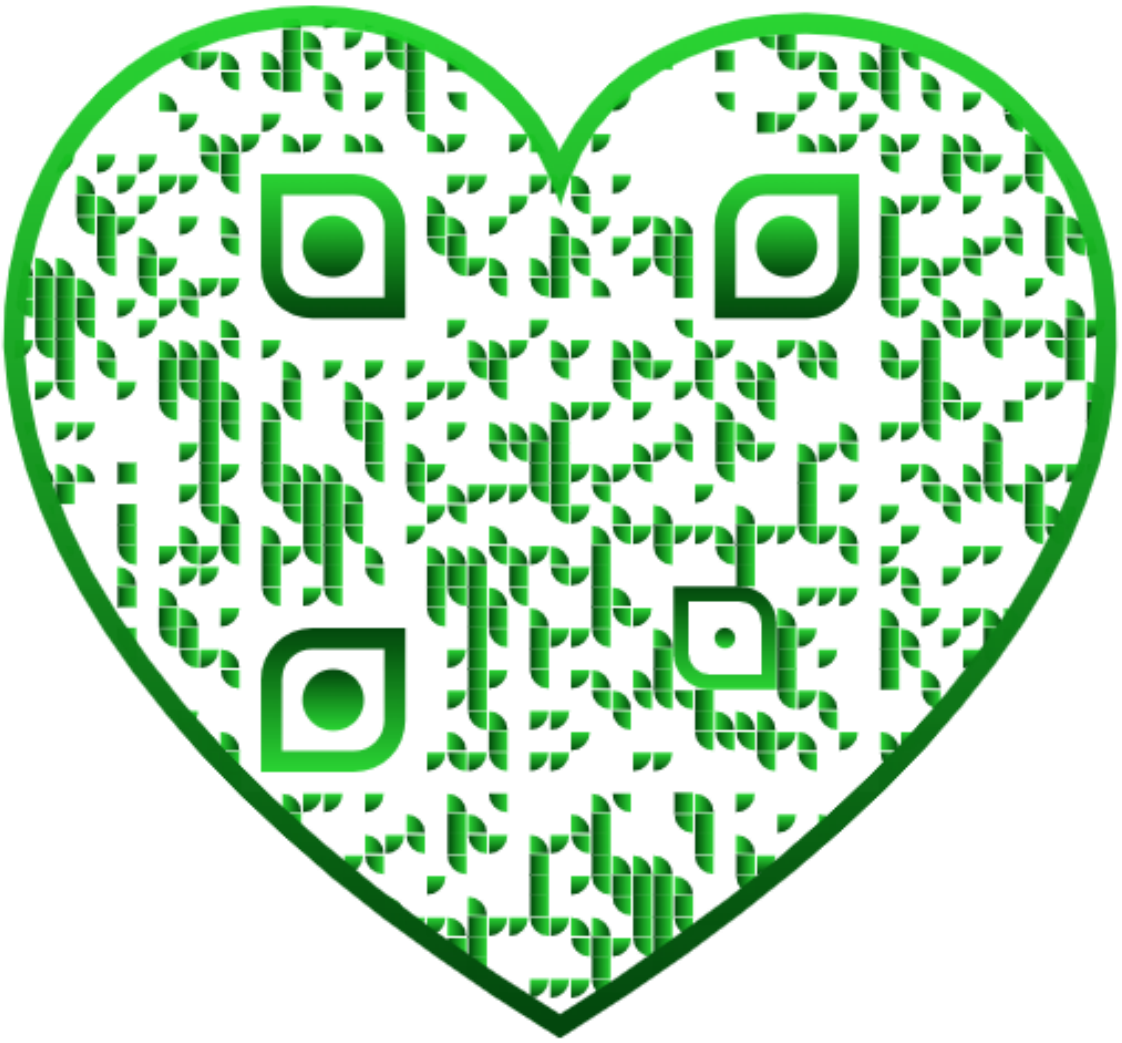

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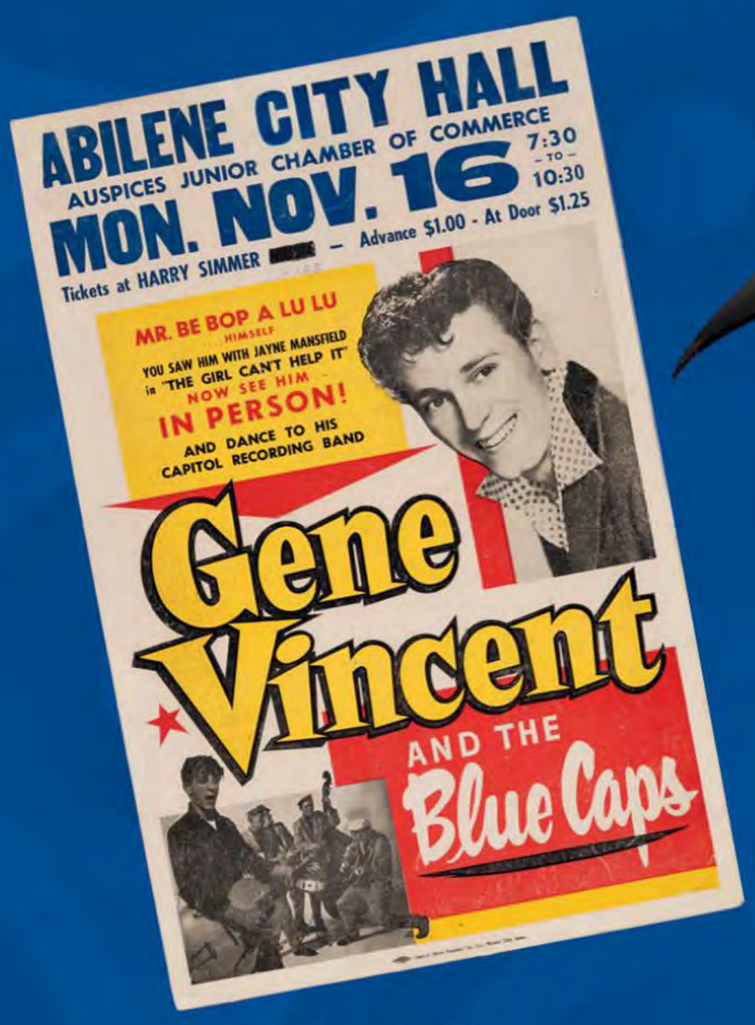

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GOLDMINE MAGAZINE PODCAST

Listen to our podcasts, several times a month, as musicians and industry insiders discuss interesting topics. Go to ***www.goldminemag.com/goldmine-magazine-podcast*** for more information. Podcasts are also available on iTunes.

Here is a list of our recent podcasts:

Episode 37: A debate amongst invited guests on the 20 albums that invented Progressive Rock.

Episode 36: A talk with iHaveIt exec, Michael Veenswyk. iHaveIt is a new collection and trading platform for vinyl, CDs and tapes.

Episode 35: Twisted Sister frontman Dee Snider explains what made the New York hard rock band such a success.

Episode 34: Drummer Garry Peterson, an original member of The Guess Who, talks about putting together a new formation of the classic rock band.

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GOLDMINE

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Main Magazine Office
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Associate: Missy Fenn, 1-800-726-9966, Ext. 13369, or missy.fenn@fwmedia.com
Mailing Address: Goldmine: P.O. Box 421751, Palm Coast, FL 32142-1571

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Classified, Display & Multimedia Ads
Sales Rep April Krueger, 715-318-4505, Ext. 13654, or april.krueger@fwmedia.com
Assistant Julie Dillon, Ext. 13311, or julie.dillon@fwmedia.com
VP Advertising Sales Kevin D. Smith

Editorial & Design Team
Editor Patrick Prince, or goldminemagazine@fwmedia.com
Design Rebecca Vogel
Contributing Editors John M. Borack, John Curley, Frank Daniels, John French, Mike Greenblatt, Anna Jurew, Chris M. Junior, Warren Kurtz, Bob Liddle, Phill Marder, Carol Anne Szel, Dave Thompson and Lee Zimmerman
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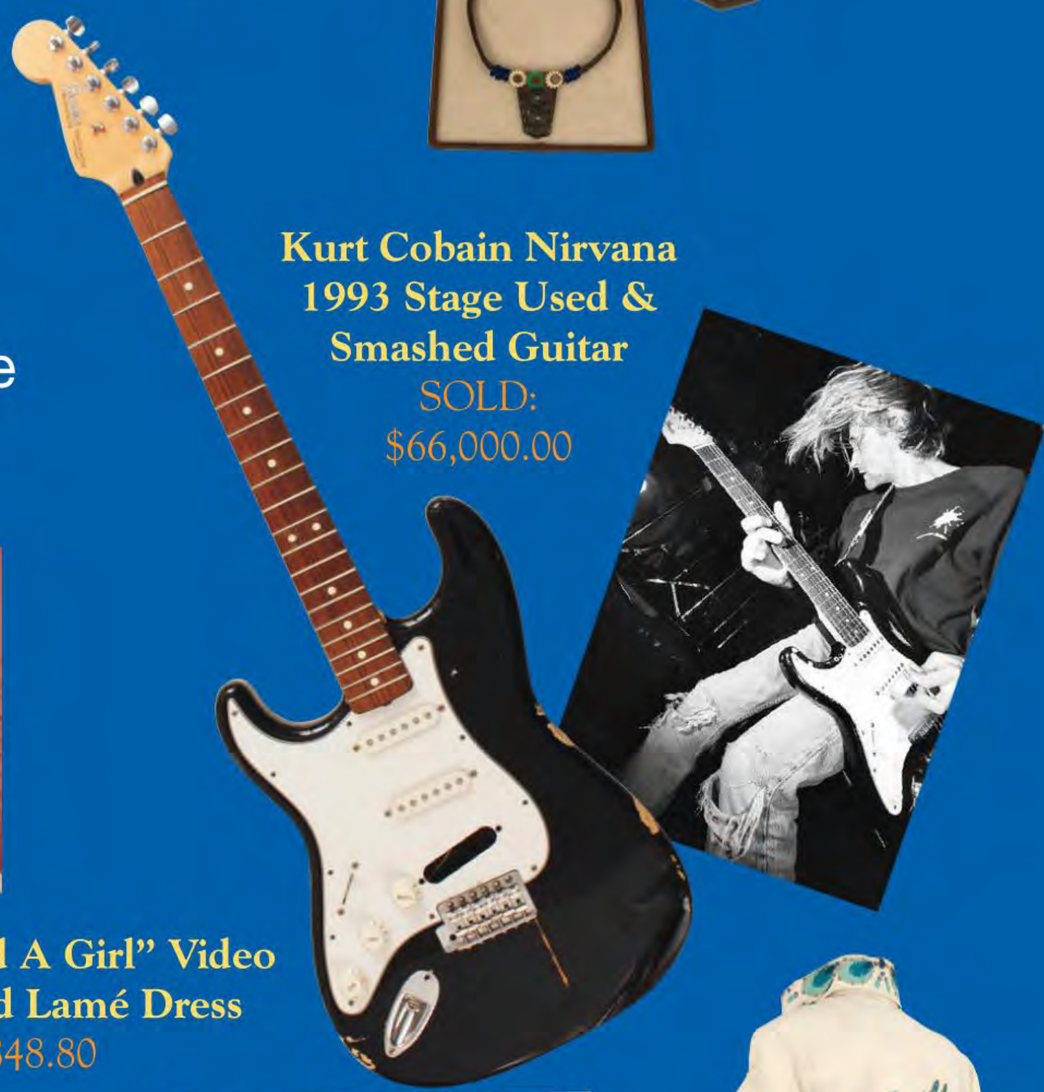

Kurt Cobain Nirvana 1993 Stage Used & Smashed Guitar
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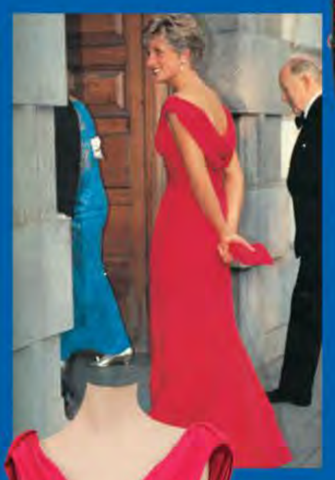

Princess Diana Worn Fuchsia Pink Evening Dress by Victor Edelstein
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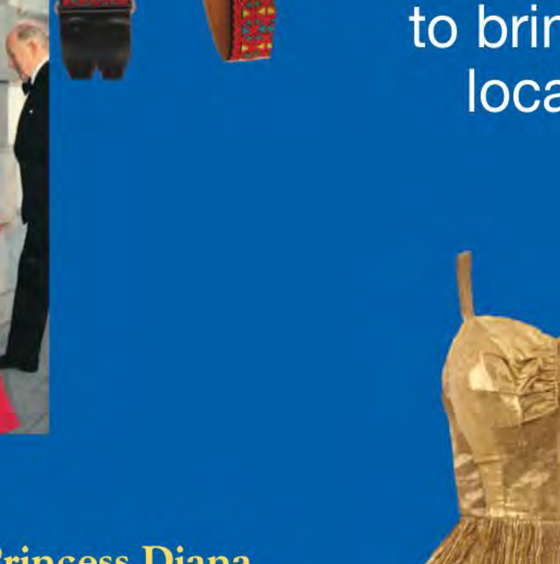

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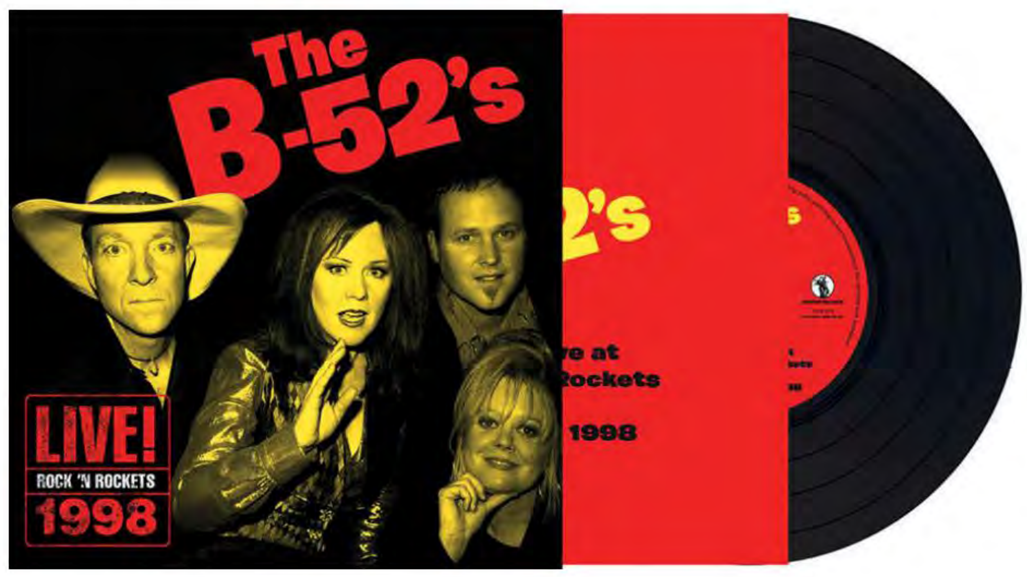

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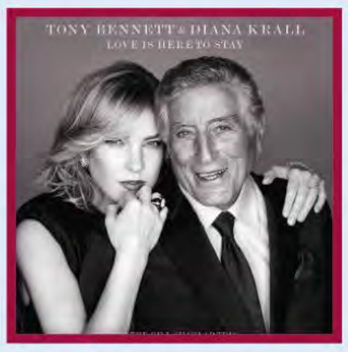

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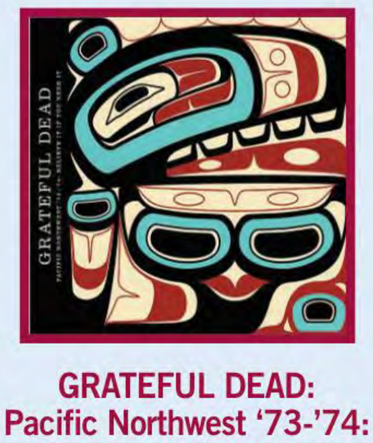
CHICAGO: Chicago II - Collector's Edition
2CD / 2LP / 1DVD

BOB SEGER & THE LAST HEARD: Heavy Music: The Complete Cameo Recordings 1966-1967
CD / LP



GRATEFUL DEAD: Pacific Northwest '73-'74: Believe It If You Need It
3 CD / 6 LP

NICK MASON: Unattended Luggage
3 CD / 3 LP

THE BAND: Music From Big Pink – 50th Anniversary Deluxe Edition
Deluxe Box / CD / 2 LP

WILLIE NELSON: My Way
CD / LP

THE MUNSTERS: The Munsters
CD / LP

THE DOORS: Waiting For The Sun – 50th Anniversary Deluxe Edtiion
2 CD + LP

PHOTO BY MARK WEISS

GUNS N' ROSES, New York, NY October 30, 1987

The band invited photographer Weiss to come to CBGB to document an acoustic set, along with an autograph signing.

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ALBUM TALK

FIRST ROCK BOOTLEGGER COMES CLEAN

BY LARRY JAFFEE

The "Great White Wonder" (GWW) on display (clockwise, from upper left): The original 2-LP bootleg on vinyl, variations of the GWW stamps on bootleg jackets, the christened boat and the GWW record label.

Underwhelmed by the mellow country rock of *Nashville Skyline*, two **Bob Dylan** fans in the summer of 1969 in southern California unwittingly gave birth to the rock bootleg industry.

Ken Douglas reveals to *Goldmine* nearly a half century later the story behind the original double album, dubbed ***Great White Wonder*** (GWW), the first of hundreds of unauthorized records of major acts that he and his partner produced (initially together and later separately) while playing a cat-and-mouse game with the authorities over the next decade and a half.

But imitation is the sincerest form of flattery—or exploitation—as bootleggers started bootlegging bootleggers, and scores of GWW variations filled the underground economy. There's even a Facebook group whose members dissect every GWW variance.

In a mid-July phone call from his home in Reno, Nevada, where he operates a wedding photography business with his wife Vesta, Douglas says his only regret is not having his records anymore to sell and take advantage of vinyl's recent rebirth and frenzy that drives prices into hundreds of dollars, as eBay listings now attest.

Back in 1969, Douglas looked like a longhaired hippie, a former Marine who avoided Vietnam. His dad Jack owned a record "one-stop" distribution company called Saturn Records, where he and his pal, Michael "Dub" Taylor, worked. Dub was into audio gadgetry. Dub's dad worked at the post office, which later proved helpful to the clandestine operation.

Viewing themselves as modern-day Robin Hoods, the duo thought fans should hear revelatory Dylan music. According to Douglas, Dub recorded off an L.A. radio station, seven songs from *The Basement Tapes* recorded in Saugerties, NY, by Dylan and The Band, including "I Shall Be Released," "This Wheel's On Fire," "The Mighty Quinn" and "Tears of Rage," among them. In August 1967, Dylan's music publisher Dwarf and manager Albert Grossman started circulating acetates and tapes of 14 demos recorded in the hope that other artists would record the songs.

Dub also came across a tape of Dylan in 1961 playing in a Minneapolis hotel room, and an early radio broadcast. Douglas taped Dylan's "Living the Blues" off The Johnny Cash Show, televised by ABC on June 7, 1969.

The compilation added up to 26 tracks, including a few spoken-word raps, over two LPs. Douglas didn't have any problem finding a mastering facility or pressing plant in the Los Angeles area because there were many willing to take his cash to manufacture the GWW acetates, plates and records.

"Pete at the pressing plant asked, 'What do you want for a label?' and I said I didn't care, because we were just making them for ourselves," Douglas recalls. That's how the unsuspecting 'Rocolian Records' artist Dupre and the Miracle Sound, *Volume 1* ended up on the first run of 400 copies of GWW. Critical to the operation, a friend of Dub's sold the records to local record stores, keeping Douglas anonymous. After the first batch sold out, they reordered a run of 1,000 with just a blank label.

Packaged in a white folded over jacket, it was hand-stamped in blue ink, GREAT WHITE WONDER. *Rolling Stone* magazine gave it a rave review.

Ken's father knew all along what his son was doing, and coming from a family of lawyers, "I wouldn't have had to pay any legal fees if I was arrested," says Douglas. He also had a bail bondsman on standby.

Douglas and Dub released four more Dylan collections, including *Stealin'*, comprised of outtakes, circa 1965. The partners then diversified with concert LPs of The Rolling Stones, Led Zeppelin and Jethro Tull. Dub convinced Douglas they needed to establish a brand, which ended up being a cigar-smoking pig logo circled by the tagline "Trademark of Quality" (TMOQ).

PHOTOS COURTESY OF KEN DOUGLAS & FACEBOOK PAGE 'GREAT WHITE WONDERS: STUDIES OF THE EARLY TMOQ DYLAN BOOTLEG RECORDS'

Although pissed off that they were being ripped off themselves, the partners for obvious reasons chose not to pursue legal remedies against other parties that ran off their own versions of GWW.

Columbia Records won an injunction in December 1969 against a pressing plant called S&R, Dub and "Norty and Ben," two record-store owners who were friends of Douglas' father.

"They were the first people to copy it, making a whole sh*t pot of money. I used to see them every day and we'd talk about the *Great White Wonder*. They didn't know (we made the first one)," Douglas says.

The authorities "got pretty close to Dub," says Douglas, who was served by a private investigator working for Columbia. The only problem was the subpoena was for Dub, not him, and the police told him to tear it up and ignore it.

"I never heard about it again," explains Douglas.

Asked why he wasn't named as a defendant himself in the Columbia legal action, Douglas replies, "You can't sue people you don't know." He thinks employees at Columbia and Capitol knew he was responsible, but kept it a secret. Despite Columbia winning in court, GWW vinyl bootlegs in the 1970s proliferated the record supply chain across the U.S. and overseas.

A few of Douglas' bootlegging buddies eventually went to jail, and when such activity became a felony, Douglas decided he had enough cheating the law one too many times.

Around 1980 Douglas packed up his family to live in France and Spain. They later sailed on his boat, christened the *Great White Wonder*, to the Caribbean and even as far as New Zealand. They returned to the U.S. after 9/11.

"I got rid of 30 copies of everything I'd done for a buck and a half each, bought by a collector because I needed money," Douglas now laments. "I wish I didn't sell them." However, he's embarrassed how much money he made from a few unique items on eBay merely because he touched them.

"One woman gave me (around) $20,000 for one record if my son could get me to sign it, and I did." Another woman paid $15,000 just for two Dylan photos that were used on two of Douglas' boxed sets. "She had a museum dedicated to TMOQ."

Based on those transactions, Douglas thinks had he not sold those other records so cheaply he could have lived a "life of luxury."

While sailing around the world, Douglas started writing for sailing magazines, and then he reinvented himself as a fiction writer. One of those horror novels, *Ragged Man*, describes four major record bootleggers and the only one who survives was the Dylan bootlegger, "not the Stones or Zeppelin guys. That was my revenge," he chuckles.

One of rock's first bootleggers quotes Dylan: *"To live outside the law, you must be honest."*

Two years ago, Douglas received a message from Dub. Dub had read his bootleg memories on www.kendouglas.org and "thought they were funny." It was the first time they were in touch since the early '70s.

Douglas sometimes has a recurring nightmare of Bob Dylan showing up at his door with goons to mess him up. He thinks a real incident with Elektra Records inspired the dream.

Does Douglas think he deserves a commission from the revenue stream of Columbia's official unreleased "Bootleg Series" that has been going strong for over a quarter century, and this fall reportedly will debut Vol. 14, an alternative version of *Blood On The Tracks*? "That would be nice," he laughs.

***Larry Jaffee** is the co-founder of makingvinyl.com. His writing about music has been published by* Long Live Vinyl, Wax Poetics, Billboard, The Audiophile Voice, *among numerous other publications. A selection of his articles are on rockbackpages.com.*

ASK THE EXPERT

A MEANINGFUL BLACK SABBATH

Q **I have a copy of Black Sabbath's first album, pressed on side two is the album Paranoid's side two. What's the story?**

– AJ LaRue, via Facebook

A Congratulations! From deep within the apparently bottomless pit of meaningless LP mispressings that most record collectors file under "curio," you have extracted one that is both genuinely fascinating, and surely of interest to most Black Sabbath completists.

There is no way of being certain precisely how this mispressing came to pass – in most cases, consecutive (or thereabouts) catalog numbers are the most obvious suspect. But that is clearly not the case here – Sabbath's first, eponymous, album was #1871; the follow-up, *Paranoid,* was # 1887. More likely, it occurred during one of many repressings of the catalog undertaken post-1973

Either way, it is definitely a score, and one that would be of interest to a far wider cross section of Sabbath collectors than the usual mispressings, involving two utterly unrelated artists, that we usually hear about in these pages.

Well found!

– Dave Thompson
Author of the Goldmine
Record Album Price Guide, 9th Ed..

NEW RELEASES

SEPTEMBER 2018 **America,** *Hits [40th Anniversary Edition],* Gonzo ● **Aretha Franklin,** *The Atlantic Singles Collection, 1967-1970,* Rhino ● **Billy Gibbons,** *The Big Bad Blues,* Concord ● **Bob Seger & the Last Heard,** *Heavy Music: The Complete Cameo Recordings, 1966-1967,* ABKCO ● **Buddy Guy,** *Live: The Real Deal,* Sony ● **Daryl Hall & John Oates,** *12 Inch Collection,* Sony ● **David Bowie/ Nine Inch Nails,** *Under Pressure,* Zip City ● **David Gilmour,** *The Stockholm Syndrome,* Zip City ● **Derek Trucks,** *Out of the Madness,* Sony ● **Duke Ellington,** *The Armory Concert,*

Paul McCartney

Mary McCartney

Squatty Roo ● **Earth Wind & Fire,** *The Greatest Hits,* Sony ● **Eric Clapton,** *Transmission Impossible,* Eat To The Beat ● **Eric Clapton,** *Journeyman,* Rhino ● **Funkadelic,** *Free Your Mind... And Your Ass Will Follow,* 4 Men with Beards ● **Glenn Hughes,** *Songs in the Key of Rock,* Rock Classics ● **Glenn Hughes,** *Burning Japan: Live,* Rock Classics ● **Grateful Dead,** *Portland Memorial Coliseum: Portland, OR, 5/19/74,* Rhino ● **Grateful Dead,** *Pacific Northwest '73-'74: Believe It if You Need It,* Grateful Dead/Rhino ● **Grateful Dead,** *'73-'74: Believe It If You Need It,* Rhino ● **Grateful Dead,** *Shakedown New York,* Sutra ● **Grateful Dead,** *Road Trips,*

MARKET WATCH

These are the top-selling records on eBay for July 2018. BY FRANK DANIELS

1 The Beatles

"Ask Me Why"/ "Anna"
Vee-Jay Special DJ No. 8, White and blue label
Condition: NM
Sold for: $37,000.00

Vee-Jay put out at least eight of these special DJ records, typically to promote album tracks that they might be considering as potential singles. This one is the only Beatle one. It's extremely rare, and this copy was in the best condition one might hope for. Yes, it set a record for the sale of this item. Unless a copy sold there a long time ago, this is the only copy to sell on eBay, for no others are mentioned on Popsike. Heritage sold one copy six years ago for $35,000.

2 Fernand Oubradous (+Various Artists)

Mozart á Paris
Pathé (France) DTX-191 to DTX-197, Turquoise label, first pressing
Condition: VG
Sold for: $6,598.00
For those not familiar with this boxed set, this is a bargain copy. A VG+ copy sold two years ago for over $13,000, and a NM copy might well surpass $15K. This set from 1956 was a champion album at the time, coming out on the heels of Pathé's five-record set from the 5th Chopin Competition.

3 Metallica

Ride the Lightning
Blackened 85897 8005066
Autographed boxed set
Condition: M-
Sold for: $6,300.00
The autographs hold much of the value, for the set sells new for $150 on the group's website.

4 Nathan Milstein and Erica Morini

Bach: Double Concerto, Bach: Sonata, Vivaldi: Concerto
Columbia (U.K.) SAX-2579
Condition: VG+/M-
Sold for: $5,570.00
Columbia Records put this album out in 1965, and the violinists were immediately popular. This was one of several team-ups by Milstein and Morini.

5 The Professionals

"That's Why I Love You" / "Did My Baby Call"
Groove City 101, gold label
Condition: VG
Sold for: $5,600.00
The Professionals hailed from Detroit. When Steve Calloway and two other members of the group recorded this single in 1968, they were unaware that it was ever released. It was released locally by Don Juan Mancha's Groove City label. According to Calloway, the B-side was actually by Clyde ("Steve Mancha") Wilson. Both sides have a great soul sound.

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Cheapo has three locations in Minnesota; Minneapolis, Saint Paul and Blaine They call themselves "The Last Authentic Music Stores," and while there are other great stores this one is near the top. Cheapo has everything in a record store you'd want. One of the largest selections of new and used records in the state; T-shirts, posters, DVDs, pins, hats, keychains 45s, LPs, cassettes and CDs are everywhere. They carry cleaning supplies for records, sleeves and storage boxes for your collection.

STAFF 9

The staff knows their inventory and are always willing to help with a recommendation. On the day I was there I met one of the store managers who had been there 26 years. He shared stories about the store's several locations before coming to this spot three years ago.

STORE 10

Think Warehouse, but then think the cleanest one you've ever been in. Every style of music! It is so easy to find stuff in this store and everything is easily displayed.

SELECTION 10

It became harder for me to try to find things the store did not have. Even the used selection had multiple copies of records. If you are looking for it, I would try here before going elsewhere. The prices on the used are some of the best used prices I have found.

SPECIAL MENTION

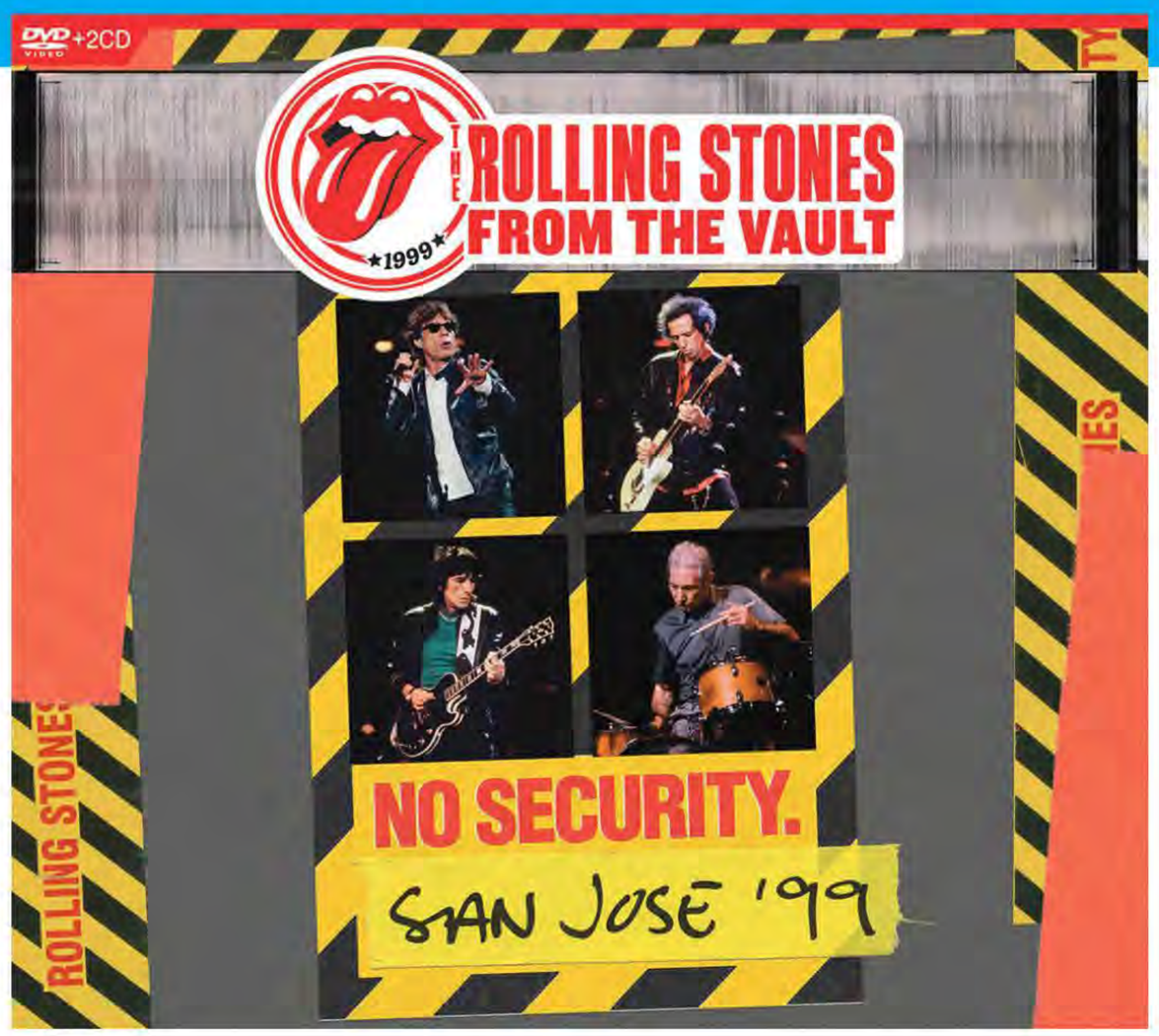
Cheapo participates in Record Store Day with a large selection of the special releases. They open early and expect a long line. Bands performing will have their own RSD releases available that day.

Vol. 4 No. 1: 5/23/69-5/24/69 Seminole Reservation, Hollywood, FL, Real Gone Music ● **Hawkwind,** *Road to Utopia*, Cherry Red ● **Ike & Tina Turner,** *Live in Paris 1971 [2 Discs]*, Universal ● **James Brown/James Brown & His Famous Flames,** *Think!*, Wax Love ● **Jerry Lee Lewis,** *Jerry Lee Lewis/Killer Country/When Two Worlds Collide*, BGO ● **Joan Baez,** *Joan Baez [Red Vinyl] [B&N Exclusive]*, Craft ● **Joe Bonamassa,** *Redemption [Limited Exclusive UK Yellow Vinyl]*, Provogue ● **Joe Strummer,** *Joe Strummer 001*, Ignition ● **Johnny Winter,** *John Dawson Winter III*, Sony ● **Johnny Winter,** *Johnny Winter And*, Sony ● **Jon Anderson/Trevor Rabin/Rick Wakeman/Yes,** *Live at the Apollo [Video]*, Eagle Rock ● **Led Zeppelin,** *The Song Remains the Same*, Atlantic/Rhino ● **Lenny Kravitz,** *Raise Vibration*, BMG ● **Lou Reed,** *Waltzing Matilda (Love Has Gone Away)*, Easy Action ● **Marc Bolan,** *Misfortune Gatehouse: Home Demos, Vol. 4*, Easy Action ● **Manfred Mann's Earth Band,** *Manfred Mann's Earth Band*, Creature Music Ltd. ● **MC5,** *Total Assault [50th Anniversary Collection]*, Atlantic ● **Mudhoney,** *Digital Garbage*, Sub Pop ● **Nazareth,** *Loud 'N' Proud [Anthology][The Box Set]*, Union Square ● **Nick Cave & the Bad Seeds,** *Distant Sky: Live in Copenhagen*, Bad Seeds Ltd. ● **Nirvana,** *Christmas in Seattle 1988*, Sutra ● **Pat Boone/Shirley Boone,** *Side by Side*, Greyscale ● **Paul McCartney,** *Egypt Station*, Capitol ● **Paul Simon,** *In the Blue Light*, Legacy ● **Pentangle,** *Sweet Child*, Real Gone Music ● **Pete Seeger,** *Folk Songs by Pete Seeger*, Greyscale ● **Peter**

SPIN CYCLE

ROCK 'N' WRINKLE CREAM

BY DAVE THOMPSON



Ah, the ongoing saga of Mick 'n' Keef 'n' Charlie, too. To some, they're more Strolling Bones than **Rolling Stones**, a travelling Broadway musical plowing through the same old crowd-pleasing motions to the strains of an iPod playlist. To others, they're an age-defying miracle, a walking, talking bottle of wrinkle cream.

But to all, there's one thing that cannot be denied. They remain a great rock 'n' roll band and, almost 50 years after *Get Yer Ya-Ya's Out!* first made the claim on vinyl, they're probably still the greatest of them all.

And here's why: They've never gone soft, gone conceptual, gone arty. They've never tried to be anything aside from what they are. And what they are is—yep, we're back to that again. The greatest rock 'n' roll band in the world.

True, conventional wisdom gives up on Stones live albums around the time of *Still Life* (1982); more lenient ears draw a line after *Flashpoint* (1991). But not one of the tours that have since taken place can truly be said to have disappointed, and if you switch off the cynicism that automatically adheres, a few are really quite glorious.

From The Vault: No Security San Jose '99 (Eagle Rock Entertainment) is a case in point. Available in the now-customary array of formats, 3-LPs, 2-CDs, DVD, Blu-ray and digital, it hails from the last stage of the U.S. tour that accompanied *Bridges To Babylon*, although you wouldn't really know that from the repertoire. "Saint Of Me" turns up early in the set, three songs on from "You Got Me Rocking" (from the preceding *Voodoo Lounge*), "Out Of Control" drops by a little later, and that's it for the new material. For the rest...

Well, it's the same old same old, isn't it? Actually, no it isn't. "Bitch," "I Got The Blues," "Some Girls," "Paint It Black," "You Got The Silver," "Get Off Of My Cloud," "Before They Make Me Run," "Tumbling Dice," and somewhere online there is surely a website that will tell you how many years had elapsed since any of those last enjoyed an extended run in the Stones' live repertoire.

A lot. As conscious as any fan of how sad it is to go and see a favorite old band, only to be confronted with the same set they've been playing for the past 40 years, the Stones have spent the past three decades revelling in the less-revisited corners of their catalog.

Indeed, the *No Security* live set that appeared in 1998, capturing an earlier phase of this same outing, is layered even deeper with shocks and surprises—so many, in fact, that just four songs slide from that release to this, and three of those are the "new" ones.

"Jumpin' Jack Flash," "Honky Tonk Women," "Start Me Up," "Brown Sugar," "Sympathy for the Devil"—of course a few tried and trusted favorites are here, but even the Stones seem to have tired of "Satisfaction" at last, and the audience scarcely sounds like it missed the song. Not when an epic "Midnight Rambler," frenetic "Route 66" and a lurching "It's Only Rock 'n' Roll" were there to replace it.

Is this a classic Stones live album? Well, it ain't *Ya-Ya's*, but not much is. Lined up alongside every concert set they've released since then, however, the 20-plus albums that reach from *Love You Live* (1977) to *Havana Moon* (2016), and scrape a few earlier shows from the vault as well, it's definitely in the Top 10, and probably even higher.

Yeah, they're still the greatest...

It's a good month for defying the years. **Poptone** is, depending upon how you want to look at it, either one-half of Bauhaus or two-thirds of Love and Rockets, although they—Daniel Ash and Kevin Haskins—prefer to reflect upon the last time they worked unencumbered by erstwhile bandmates, in the shortlived Tones on Tail.

But Poptone, their debut album (Cleopatra) is the sound of them revelling not in nostalgia, but in beefy reinvention. Across four sides of white vinyl, they do revisit a clutch of ToT oldies, alongside further highlights from the Love and Rockets catalog, and a single Bauhaus number, too ("Slice of Life").

But anybody looking for something even remotely approaching a carbon-copy needs go elsewhere. With

NEW RELEASES

Banks, *Harmony in Diversity: The Complete Recordings,* Cherry Red ● **Phil Collins,** *Plays Well with Others,* Rhino ● **Pink Floyd,** *A Foot in the Door: The Best of Pink Floyd,* Rhino ● **Quicksilver Messenger Service,** *Live at the Old Mill Tavern, Mill Valley, CA: March 29, 1970,* Purple Pyramid ● **Quicksilver Messenger Service,** *Fillmore Auditorium: November 5, 1966,* Purple Pyramid ● **Ramones,** *Road to Ruin [40th Anniversary Edition],* Rhino ● **Rascals,** *See/Search And Nearness,* BGO ● **Richard Thompson,** *13 Rivers,* Proper ● **Rick Wakeman,** *Piano Odyssey,* Sony ● **Rob Zombie,** *Limited Edition Vinyl Box,* Universal ● **Rod Stewart,** *Blood Red Roses,* Republic ● **Ron Wood,** *1234,* Sony ● **Soft Machine,** *Hidden Details,* Dyad ● **Stray Cats,** *Stray Cats,* Sony ● **T. Rex,** *Dandy in the Underworld,* Demon Records ● **Taj Mahal,** *Sounder,* Columbia/Varèse Sarabande ● **Ten Years After,** *Fillmore West 1968,* Left Field Media ● **The Band/Bob Dylan,** *1974 Tour Live,* Roxvox ● **The Doors,** *Waiting for the Sun [50th Anniversary Deluxe Edition],* Rhino ● **The Flaming Lips,** *Death Trippin' at Sunrise: Rarities B-Sides & Flexi Discs: 1986-1990,* Rhino ● **The Pointer Sisters,** *Goldmine: The Best Of,* Sony ● **The Spinners,** *While the City Sleeps,* Kent ● **Tom Petty,** *The Little Box of Tom Petty,* The Broadcast Archive ● **Tom Petty,** *An American Treasure,* Reprise ● **Tom Waits,** *Heartattack and Vine,* Epitaph ● **Uriah Heep,** *Living the Dream,* Frontiers ● **Willie Nelson,** *My Way,* Legacy/Sony ● **Yes,** *50th Anniversary: Live at the Apollo,* Eagle Rock

Haskins' daughter Diva Dompe completing the line-up on bass, Poptone is a live-in-the-studio rampage that refuses to even vaguely countenance the possibility that these songs aren't as fresh as this morning's tea and toast.

Only a lot crunchier. The opening take on "Heartbreak Hotel" might be a deceptive way of ushering you in, but from the moment the guitars kick into the Public Image overdrive of "Ok This Is Pops," the fury that leaches forth from the speakers is palpable.

Throughout, Poptone rides a tumultuous wave of aggression that ups the tempo of even "No Big Deal" and "Mirror People," while "Ball Of Confusion" becomes a bale of barbed-wire, all without losing a soupçon of its original melody and intent. And, as if the basic power of the trio is not harsh enough, the brutalist blurt of Ash's saxophone adds wilder weirdness to the soundscape.

So yes, it's the same old songs. But they have only grown grander with age.

A new Judy Dyble album descends, the follow-up (at last) to 2013's *Flow and Change*, although a glance at her discography shows how busy she's been in between times... in fact, last year's *Summer Dancing* collaboration with Andy Lewis is still on the turntable as *Earth Is Sleeping* (Acid Jazz) arrives to displace it, but fair exchange is no robbery, and this one, too, is a cracker.

One word of warning—the vinyl sheds two songs from its CD counterpart ("Take Me Dancing" and "Lullaby for Ellie"), and slightly revises the running order, too. But it's a joy either way, and that despite Dyble's liner notes suggesting that the album is less the product of a deliberate writing binge, and more the consequence of an afternoon's spring clean.

Thirteen songs are retrieved from the cobwebbed corners and cluttered cupboards in which a few had lain for up to a decade, and one's been sitting for even longer—"Velvet To Atone" revisits a number Dyble first broached with Trader Horne, and improves upon it, too. And with everything else freshly revised and imaginatively recorded, one has no hesitation in proclaiming this an ideal, and exquisite, follow-up to whatever you want to call her "last" album.

Dyble's voice remains an instrument of crystalline purity; her writing—more poetry than pop, and as visual as it's vocal—continues to intrigue and enthrall. And her band weaves so deftly through her imagery that the album often feels more like a work of art (or, at least, a jolly good book) than anything so simple as a record.

One final thought, though. Although both her writing and her delivery do incline their heads in that direction, Dyble's much-vaunted "folk roots" have always had less to do with her than they do the eventual fate of a band she used to sing in. Throughout her solo career, after all, her tastes have been equally inclined across any number of directions (jazz, electronica and pop among them); to single out any one in particular is disingenuous at best.

One does wonder, however, how we'd categorize her if her best-known ex-band had been King Crimson. Which, of course, it almost was, and idly, one speculates on what else remains in the vault. We've heard her version of "I Talk To The Wind." Now where's her "21st Century Schizoid Man"?

New too is *Walterio*, the latest from **Walter Salas-Humara** (Rhyme & Reason). Ex-the once so excellent Silos, his fourth solo album follows in past footsteps, warm Americana cut through with echoes, reflections and occasionally improvements on moods that have chimed throughout his career, without ever losing sight of the present.

Lyrically he's sharp, musically he's thoughtful, and the contemplative "Will You Be Ready" is anthemic in its intent. But later, "She's a Caveman" could be a '50s rock 'n' roll novelty song, set to the mood of John Wesley Harding; and "Should I Wait For Tomorrow" is, quite simply, glorious.

As is a reissue for *Watch Your Step*, the 1982 debut by

Ted Hawkins (Craft Recordings), shining a welcome spotlight on one of that decade's most intriguing performers.

Famously discovered singing his songs on the streets of L.A., Hawkins is effectively accompanied by the sparsest of combos, but sings like the most impassioned bellowing bluesman of all.

Present in two takes (one solo, one with the band) the title track is positively electrifying, and that's only the beginning. "Bring It Home Daddy" is doo-wop Stax; "The Lost Ones" is a misplaced Paramount B-side; "Who Got My Natural Comb" is knock-'em-dead '50s vamping; and so forth. And taken altogether, it's the kind of party you'll never want to leave. Step on!

RECORD SHOW CALENDAR

Sept 15 NY, NY New York City Record & CD Show. Watson Hotel, 440 W. 57th St. Attendance: $6. Show Hours: 10am-4pm. Contact: 973-209-6067, www.showsandexpos.com.

Sept 15 CA, Los Angeles L.A. Record Fair, 5610 Soto Street, Huntington Park, CA 90255. A: Free. SH: 3-8pm. C: 213-926-8220, www.larecordfair.com.

Sept 16 CT, Norwalk Norwalk Vinyl Record Show. Hilton Garden Inn, 560 Main Ave, Norwalk. 25 dealer tables. A: $4. Early Birds at 9am-10am, $10. SH: 10am-4pm. C: musicexpos.com, 860-840-6171, musicexpo@yahoo.com.

Sept 16 IL, Hillside Chicagoland Record Collectors Shows, Best Western Chicago Hillside, 4400 Frontage Rd. Big vinyl show. A: $3.00. Early Bird Admission: $10.00. SH: 8:45am - 4:00pm. Early Bird Hours: 5:30-8:30am. C: John Govi, 630-898-1533 (evenings), johngovi@hotmail.com.

Sept 16 MD, Arbutus Arbutus Record & CD Show. Arbutus Volunteer Fire Dept Hall 5200 Southwestern Blvd, Arbutus MD 21227. 1000s of records, CDs, DVDs and music-related collectibles. A: Free. SH: 9am-3pm. C: 410-242-4649, www.arbutusrecordshow.net.

Sept 22 PA, Allentown World Famous 39th Semi-Annual 45 & 78 only show. Merchants Square Mall, 1901 S. 12th St. Featuring rare 45s & 78s only. No LPs or CDs. A: $3. SH: 10am-4pm. C: 610-530-7606, surroundsoundproductions.com.

Sept 23 Madison, WI Madison Record Show, Comfort Inn, 4822 E Washington Ave. SH: 10am -4pm is $3; Early birds 8am-10am for $10. C: 815-978-0196, retrorockrecords@yahoo.com.

10 ALBUMS THAT CHANGED MY LIFE

ROCKY ATHAS

Since the John Mayall/Bluesbreakers "Beano" album with Eric Clapton (released in 1966) was so influential, any guitar player coming in to carry on the legacy had all the pressure of knowing what fans expect. After all, following Clapton was Peter Green, Mick Taylor, Harvey Mandel and a long list of who's who of great bluesman.

My wife surprised me a couple of years ago with tickets to see John Mayall in NYC. It was there that I saw the latest blues wiz, Rocky Athas.

Any player who has grown up with the knowledge and the tone of an overdriven Les Paul into a Marshall amp knows that, to many, the successful reproduction of that, forms the foundation of the Bluesbreakers sound.

Rocky Athas has it all: The tone, the phrasing, the touch.

Rocky is from Texas and I'm starting to wonder what is in the water down there. He is a great player and his 2017 album *Shakin' The Dust* continues to establish Rocky Athas as one of the world's best bluesmen. – *John French*

STEVE THORNE/WIREIMAGE

The Animals, The Best of The Animals

I am very fortunate and thankful for an older brother who turned me on to music so young. Basically, my brother conducted a master class in classic rock (before the term was invented) in our bedroom. And The Animals were the soundtrack of my youth... I connected with The Animals' message and I experienced the power that music could have over a person's feelings.

John Mayall, Blues Breakers with Eric Clapton

Oh, Eric *is* God! Was Eric on fire on this album or what? Coming off The Yardbirds, Eric was already on my radar (because of my brother's introduction) when John Mayall picked him up and featured him and blew the world away! So, you can imagine how cool it was to get a call out of the blue from Mayall asking me to play guitar with him. It was as if life was coming full circle musically for me.

Cream, Wheels of Fire

After I heard "White Room" for the first time, something just clicked inside me. All of my focus up to that point was about being the best guitarist I could be. Suddenly I knew there was so much more for me to conquer. I needed to up my game and try to write my own songs of this caliber. Also, Eric Clapton's version of "Crossroads" is the very finest example of impeccably executed lead work.

Freddie King, Texas Cannonball

Freddie played guitar like no one else. He played with fire and his songs were very well written, filled with great melodies. Freddie showed me that you should play blues within a great song structure instead of just jamming three chords all night. Great songwriting was essential. He influenced me so much that I wrote a tribute to him with Buddy Miles called "Texas Cannonball."

Fleetwood Mac, Then Play On

Let's talk about the first time I heard Peter Green play "Oh Well." Oh my God! I still get chills when I hear that song. The acoustic opening riff followed with the Strat or Tele on the back pickup together is just the perfect marriage of tones. Sonic perfection! I stop in my steps if that song comes on to give it the respect it deserves. Absolute perfection in songwriting and guitar execution.

The Beatles, Rubber Soul

The Beatles were the pivotal band in my development as a musician. It's almost impossible to pick one Beatles album that influenced me but if I have to, then *Rubber Soul*. The art of brilliant songwriting is on complete display and obviously the best in the world. I knew then, that writing good songs was key to my future. Plus, could they look any cooler than they did on that album cover?

Mountain, Climbing!

Seriously, this has to be the most torqued out band I ever heard. First, let's talk power! "Mississippi Queen"'s brilliant opening riff still pins me to the wall. Second, Leslie West had the best guitar tone and vibrato of them all. His lead solos would sing like a great vocalist full of melody.

Trapeze, You Are the Music...We're Just the Band

Glenn Hughes is called The Voice of Rock for a reason! He has the best rock voice I have ever heard and his bass playing is brilliant. Just listen to "Coast to Coast" and be mesmerized by him. This power trio defined great musicianship. In another six degrees of separation, I collaborated with Glenn Hughes for the Tommy Bolin Tribute and we became fast friends.

Nazz, Nazz

Growing up I was good friends with Stevie Ray Vaughan. We compared notes about new guitar players on the phone at night and at lunch period in school. It was Stevie who told me to check out Nazz because of Todd Rundgren. It wasn't the band so much as Todd's playing especially on "Kiddie Boy," that was a very influential lead solo. Plus, do you remember the really cool red vinyl?

Jimi Hendrix, Band of Gypsys

We have to remember that this is a live album with only three people making these amazing sounds. I love Jimi's guitar playing to the max on this album. Hendrix set the bar so high for guitar players everywhere to aspire to. He was doing groundbreaking stuff on guitar that no one had even conceived or seen before. Also, Buddy Miles drumming is so solid that a trio can sound so full and complete.

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BLUES TRAVELIN'

BLUES TRAVELER (L-R): Brendan Hill, Tad Kinchla, John Popper, Ben Wilson and Chan Kinchla.

GOLDMINE SITS DOWN WITH BLUES TRAVELER FRONTMAN **JOHN POPPER** FOR AN EXCLUSIVE INTERVIEW.

BY RAY CHELSTOWSKI

THE BAND Blues Traveler and their frontman John Popper have been modern day rock "Zeligs," present at some of music's most important moments. In many cases they have sat at the creative center of these events, shaping the ever-evolving sound of rock and blues while helping little known bands earn their moment in the sun. As founding members of the H.O.R.D.E Festival, they have been long dedicated to showcasing the "horizons of rock" that they see "developing everywhere."

An act who have honed their skills on the road and who have continued to make touring and live performances the A-frame of their colorful legend, Blues Traveler are in many ways a musician's kind of band. They have always favored musicality, talent, creativity and nuance over flash and fame. And their body of work has brought a flavor to jam that has cast the genre a wide fan net. The band also seem to have a terrific amount of fun pursuing their craft and that joy is evident in each note they play.

This October, Blues Traveler release their 13th album, *Hurry Up & Hang Around*. Cut in Nashville, the album finds the band in top form as they weave through rock-soaked romps that leverage the trademark harmonica in ways that broaden their sound.

However, this added sophistication never overshadows the Blues Traveler's down and dirty blues-based roots. *Goldmine* spoke to John Popper about the making of this new record, what bands and marriages have in common and what he thinks about the controversy surrounding the television sitcom *Roseanne,* a program that Blues Traveler share a unique history.

GOLDMINE: *What made you decide to go to Nashville to put this record together?*

JOHN POPPER: Well, it was really a series of circumstances. We'd made a bunch of records in Austin and we quickly learned what the advantage was of going to a music town to work on something creative. There's a lot of influence and it encourages you to keep your approach live and accessible. And the songwriting... just being around people all trying to make it really affects how you respond in your own work. So when we were considering places to go that was definitely on our minds and Nashville is certainly one of those places. It's always been a great music town but it thrives in all genres, not just country music. I'd always had a concern about Nashville when I was younger. As a session player going to work there they have the factory approach and as a harmonica player you get worried that you are going to get stereotyped.

GM: *Matt Rollins produced. He is more known for his work with country acts like Lyle Lovett. What made him the right guy for this project?*

JP: The thing that I'm very aware of with Matt Rollings is his work with Willie Nelson. That has some of the cleanest sounding, most beautiful wood quality gorgeousness to its sound. What he was great at was being very concise in directing us to be ourselves and in adding a lot of harmonic depth to our sound. It's a real art form to be able to put that many layers on without over-effect. The pieces just kind of came in place and we came back in May and recorded the entire thing in one month. I had just come from the Colonel Bruce (Hampton) concert where he passed away on stage. It was very tragic and surreal. We then went in and recorded the album. Then at the end of the month Gregg Allman died. So there was a lot of emotional fuel in the process.

MICHAEL WEINTROB

GM: *Over the years you have made people take a different look at the harmonica, consider it differently. Here you seem to pull it back a bit and weave it more organically into the music. Was that a conscious decision?*

JP: Matt was really astute in that area. He knew we had already done that extended harmonica solo on an album. So how do you do something that has been featured like that before when you have to feature it again? It was a matter of skill on his part because I have to have solos but they shouldn't dominate the song. So it's a real subtle balance that he strikes because we saved time and focused on the songs and didn't deprive anyone of anything. That's a really hard balance to strike.

GM: *Then again, on "Prayer Upon The Wind," you show how explosive the instrument can be.*

JP: Yeah, I feel that I get to do everything that I wanted to do with (the harmonica) and be economical at the same time. You have to pick your moments where you grip it and rip. And those moments are there. That's where you really see the skill of a producer – you feel like you've gotten what you need from the solo but the song keeps moving. Matt did that so well, in part I think because he's also a player, goes out and jams.

GM: *The record seems like a full-out Blues Traveler record, except for the track "She Becomes My Way." There is a much gentler, softer BT on display. How did this song come about and end up on the record?*

JP: We were actually thinking of it as a single initially. But it was a little too ballady for that. It comes down to the fact that I had not written my wife a song yet and she wanted one. (laughs) I was thinking about that and I came up with that hook when we were in Nashville. I was thinking about the phrasing more than anything else and the words just kind of fell into place. On that one I was trying to do my Jackson Browne impression. What I love about doing impressions of people when I'm singing is that it doesn't sound like them. It really just becomes some aspect that I borrow. So if you're lucky you get to be a bad impressionist. People say, "It doesn't sound like them, it sounds like you." But in my head that's what I'm trying to do.

GM: *You guys have had the same lineup now for over 20 years. How has that helped evolve your music?*

JP: It becomes almost imperceptible because we have been playing together since we were little children. We have a way of communicating that we don't even notice. A lot of bands grow up

BLUES TRAVELER

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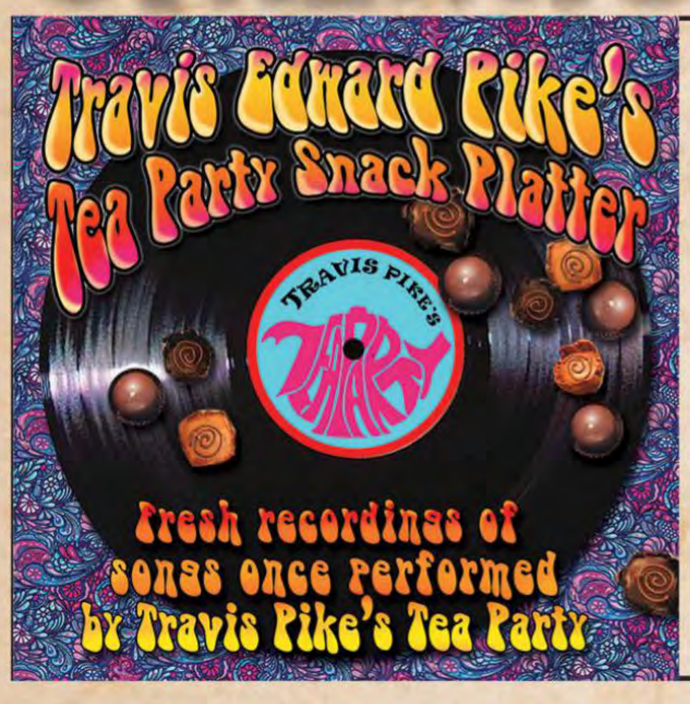
BMG

WHAT CRITICS SAY ABOUT THESE OTHERWORLD COTTAGE CLASSICS



"Prior to claiming a career as a storyteller and composer, Pike began his musical journey at the helm of a Boston band modestly dubbed Travis Pike's Tea Party. Though they only released one single, and their tenure was brief, lasting only from 1967-68, they still sound like they could have been worthy contenders as far as that archival era was considered. All the songs included herein are radio worthy and hold up surprisingly well, even some 50 years past their prime. Timeless and tuneful, these re-recordings compare favorably with anything offered up by The Monkees, The Raiders, The McCoys, The Standells and others of that ilk."

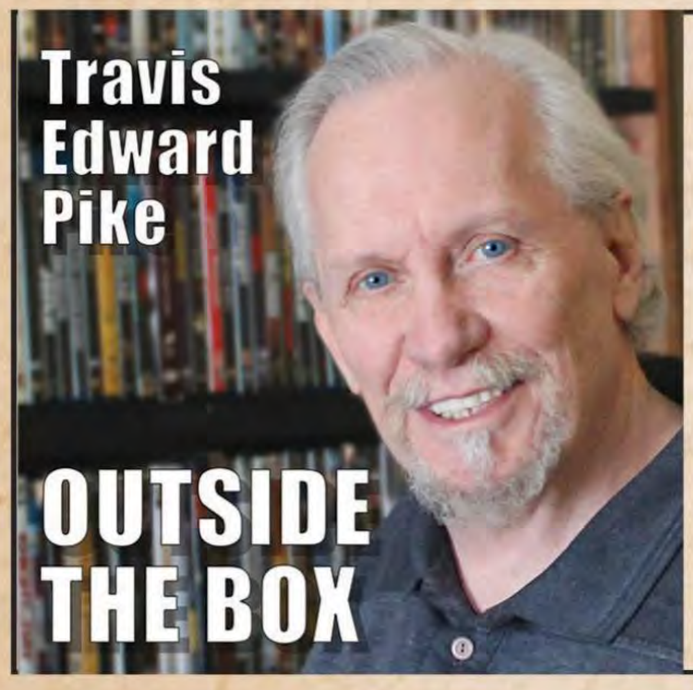
Lee Zimmerman
Goldmine Magazine

"A collection of original songs Travis Pike performed in military hospitals and coffeehouse venues in the '60s, already unique when he and his younger brother, Adam Pike, arranged and recorded these versions... for today's audiences, most of whom never experienced Peter, Paul and Mary or The Kingston Trio live. The album is another triumph in Travis and Adam Pike's on-going efforts to reclaim the best of the songs and music from Travis' mid-sixties to early-seventies back catalog. They've added some vocal harmonies, and some songs have evolved over time, but in the eleven songs featured on this CD, the brothers have captured the essence of those early performances and the spirit of those musically exciting and socially turbulent times."

Terry Hagerty, Tir Na Nog Productions

"Some songs made it to the score of a cult film called *Feelin' Good,* and all boast hit potential, thanks to this series of perky, punchy performances by this current combo. ...the songs are of a vintage variety, but the arrangements meld both classic and contemporary elements. Pike may not have gotten his due early on, but this belated return makes the wait worthwhile." ***Lee Zimmerman***
Goldmine Magazine

"...many of these [songs] would end up on the soundtrack to the movie, *Feelin' Good*. The title track here is a new song inspired by the film, while 'Rock'n'Roll' is a stomping track dating back to 1965. The final track, 'End of Summer', is the quietest moment on the album and... featured as the instrumental theme to the 1975 movie, *The Second Gun.*" ***Andy Pearson, Fear and Loathing Fanzine***



And here's what those same critics are saying about Pike's *Outside the Box.*

"...a selection of songs that effectively covers a wide variety of different genres and dissimilar styles... from the winsome to the wacky, without sacrificing the melodic intent. Suffice it to say, it only underscores the appeal." ***Lee Zimmerman***
Goldmine Magazine

"...songs written in more recent times, with only a couple dating back as far as the Seventies. They really cover a whole spectrum of styles and themes, from the soundtrack-like 'Andalusian Bride Suite' and 'Otherworld March' through to the wonderfully bizarre 'Psychedelic Meltdown' and the hard-rocking 'Gotta Be A Better Way.' " ***Andy Pearson, Fear and Loathing Fanzine***

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MICHAEL WEINTROB

together and build their own sound. Where we have been lucky is that the average lifespan of a band is like six years. To go five times that long requires a necessity in our ability to speak together because it's like a family, it becomes your way of life. That gets into your sound because you're living it. All of us being able to focus on our instruments and trust each other and go at it as a family gives you one less thing to worry about.

I have been playing with other people as well and I want to continue doing that. I have a couple of ideas that I want to go out and try. I always want to use Blues Traveler as a base of operations, to go out and try something and come back. And that's the benefit of a family. You have a place to leave and come back to. Hopefully I get to some weird "new" that way. I think that the key to music is like being a shark. You have to keep moving, keep growing. Unlike marriage, playing with other bands is for fooling around and having orgies. The more you cheat, the healthier your relationship.

GM: *The album* Four *gave you your biggest hit in "Run-Around." Was that a conscious decision to chase down a hit or was it just the right song at the right time?*

JP: It was a much slower song and if you remember that movie *That Thing You Do*, it was a lot like that. It started out as a slower song that had me feeling a little more sorry for myself. It was a sadder kind of ballad. But we got in the studio and (Steve) Thompson and (Michael) Barbiero instantly got us to use an up-tempo drum beat and suddenly it was like that moment in *That Thing You Do*. You could tell suddenly " Wow, this is a real single!" Because up until then we had never had a "real" single. We felt almost like we had discovered how to play pop music. The first time we really knew that we had something was after they had been working it in Atlanta and we had come to open for Hootie & The Blowfish for one of these radio shows. We were doing our set and people were liking it. Then we do "Run-Around" and suddenly it's like a Beatles concert with 12-year-old girls screaming. We'd never encountered that before, and it began a period where our audiences were divided into two groups. There were hippies and there were 12-year-old girls. The hippies would have fun all night except for six minutes when we did "Run-Around," and the 12-year-olds would stand around bored all night until we played it.

GM: *You recorded the theme song for the final season of* Roseanne. *Given your history with the show any thoughts on that program's legacy and where we are as a nation?*

JP: Getting to do that was one of my favorite things. It think it's just an absolute shame that (Roseanne) did that. There is no excusing it. She basically destroyed what she built. I have so much heartfelt support for that show, including the new season, and if they ever need us to be a part of it I'd be proud and happy to. ●

THE CLINTON CONNECTION

WITH THE FIRST NEW PARLIAMENT ALBUM IN NEARLY 40 YEARS, **GEORGE CLINTON** HAS A NEW REASON TO CLAIM CREDIT FOR HIS ACCOMPLISHMENTS.

ALL PHOTOS: WILLIAM THORE PHOTOGRAPHY

BY LEE ZIMMERMAN

SAY WHAT you will about George Clinton. You can call him outrageous, out of the ordinary, or simply innovative and original. Indeed, one would be hard put to name another R&B artist—Prince and Sly Stone aside—who did more to give the sound of soul a truly progressive posture. From his early days singing in a doo-wop group called The Parliaments, to his formative career as a staff writer for Motown—for whom he penned the hit "(I Wanna) Testify"—and the remarkable strides he made at the helm of his concurrent combos Parliament, Funkadelic and their eventual offspring P-Funk, Clinton has never stopped exploring the mind-bending possibilities created by the unlikely combination of funk, jazz, avant garde, satire and psychedelia. He even had a giant simulated spacecraft, the so-called Mothership, situated on stage. Indeed, if Jimi Hendrix, Earth Wind & Fire, James Brown and Frank Zappa all had a love child, George Clinton would surely be that child.

Inductees into the Rock and Roll Hall of Fame in 1997, Clinton and company made their mark early with the landmark albums *Maggot Brain, America Eats Its Young and One Nation Under a Groove*, while notching up 40 major R&B hits in nearly the same period. Clinton then broke away from the Mothership, both literally and figuratively, in the '80s, pursuing a solo

career both under his own aegis—his songs "Loopzilla" and "Atomic Dog" were both pop and R&B hits—and as a producer, with the Red Hot Chili Peppers and Bootsy Collins as two of his prime projects. A series of solo albums followed, as well as contributions to a new generation of rappers, hip-hoppers and R&B artists, all of whom began acknowledging his influence and sampling his songs. Legal difficulties over ownership of his early catalog have occupied him as well, but Clinton continues to plow his brand—not only on his own, but through guest appearances on film and TV, and in his role as the tireless musical mastermind of a reformed P-Funk collective.

Bestowed an honorary doctorate from the Berklee College of Music and author of a recent autobiography *Brothas Be, Yo Like George, Ain't That Funkin' Kinda Hard On You?,* Clinton recently released *Medicaid Fraud Dogg*, a musical treatise on the failings—and presumably the funkiness—of America's healthcare system. Released exclusively as a digital download, it marks Parliament's first new release in 38 years.

Given this milestone, and the fact that Clinton recently announced that his current tour will be his last, *Goldmine* thought it an ideal opportunity to not only talk about his recent activity, but also to reflect on the ample accomplishments of his career.

GOLDMINE: Medicaid Fraud Dogg *is Parliament's first record in several decades. It's been awhile, no?*
GEORGE CLINTON: It's been 38 years for Parliament. However, I've been putting out records on my own. I've also been going to court and trying to get the early copyrights together. And I did a book, so I put it all together as one big bang. It took five years, but I'm ready...

GM: *With all you've done in your career, what was it like putting that book together?*
GC: Most of the things I planned to put in the book all along, but once I got started, I had mile markers. So I was getting myself together, getting myself in the habit of documenting it, and once I did that, there was time to do it all. I knew nobody would believe it I was doing it. I'd sneak up on it while they were believing I was doing nothing but touring.

GM: *Were you keeping a diary all along?*
GC: Oh yeah. Always...I knew what I wanted to do with Parliament and Funkadelic. We knew it wasn't just a group. It was a play and everything else it has evolved into. We knew there would eventually be a book, a movie, a Broadway play.

GM: *So are there any plans for a Broadway play?*
GC: We have enough of a resurgence with the new album so that now it's time for all of that to come back out.

GM: *You never really left. Your influence lingers on.*
GC: Yeah. Dre, Tupac. I tried to stay current with the sound that was happening.

GM: *The music that you were making back in the day was so revolutionary. Where did those ideas come from? How was it conceived? You were in a doo-wop group and you made this extraordinary leap.*
GC: I came out of New York, the Brill Building, and I saw rock 'n' roll first get started, with Chuck Berry and all that. Then I saw The Beatles and The Who and these other groups taking it into theatrics. In the play *Hair*, most of those people were my friends, and they were copying us as far as dress and everything. So where they took that to made it easy for me to pick up on it and go from there. Which is what we did. Coming out of Motown, which was a whole thing of is own, we just kept it going with rock 'n' roll integrated into it. What Emerson Lake & Palmer, King Crimson, all those fusion groups did, it was the way rock 'n' roll was going at that time. I tried taking it to church without saying "church." It

was the psychedelic church. That good time vibe worked anywhere, and so that became the underlying vibe, no matter what style of music we were doing. It always had a little gospel in it, a little blues in it, so we could change it to anything we wanted. (Keyboardist) Bernie (Worrell) could play some harpsichord and make it sound like English folk music. But it would still be funky as hell.

GM: *Aside from the music, the presentation itself was revolutionary. Your persona on stage, the costumes...*
GC: Oh yeah, we got the best people involved. They built a Mothership. They were all Broadway designers, so I knew what I was doing. They made it look like what I wanted it to look like with the spaceship, the costumes. We were way ahead of everybody else. We were so far ahead of it that it was hard to catch up to that. We took it to outer space.

GM: *The stuff you did on both record and stage really took it to another level.*
GC: Once I looked at what these other people were doing, I came up with my version and decided to see what I could get away with. I knew I could take it to outer space and that we weren't going to be able to do bubblegum records anymore. Motown and dance records wouldn't be enough anymore. I knew we had to do something radical and start all over again. We had to allow the musicians to stretch out, as opposed to them just being our backup musicians. We would have guitar players like Jimi Hendrix and that added to what we were

able to do. With Bernie being able to play classical, jazz and gospel, it got to the point where people didn't really know what we were doing. It got so serious, so that when you do a song like "Maggot Brain," you don't know where the hell it's coming from, especially if you were from the black community. We were too white for black folks and too black for white folks. But the people that liked us stayed with us forever. It wasn't the same as simply being as good as your last 45. That's the hardest thing in the world to do when the styles the kids like changes every three years. Kids grow up and go to college, so you grow up and become too old for them in a matter of two years. But if you do albums, you can be like a jazz musician, a gospel musician, a blues musician. Those kinds of albums stay around forever. They're not necessarily at the top of the pop charts.

GM: *It must be very gratifying to know that you were able to realize that kind of longevity.*
GC: I'm loving it! It still sounds like it fits in with today's stuff. "Atomic Dog" still sounds like it's from the future.

GM: *Are you still touring regularly?*
GC: Yes. We're still out there. This is the last one. The new album is out there and it's really hot. We're going to Europe, and we'll be over there for a month or two. It's as big now as it was in '78.

GM: *Who is the group these days?*
GC: Well, aside from all the grandkids—I got seven grandkids in the group—guitar player Blackbyrd McKnight, who's been with us since the '70s; Garrett Shider who was the son of the diaper man, Garry Shider; Benjamin Cowan, who's the son of the trumpet player Benny Cowan; and Greg Thomas, the horn player that's been doing this since the '70s. Then there's my daughter...

GM: *It sounds like a real family affair. Your grandkids must think you're the coolest grandfather ever.*
GC: They know I'm a grand dude.

GM: *So are you still doing all the theatrics like you did in the day?*
GC: It's definitely not your average show. We have a whole new way of projecting it, but it's still in the Funkadelic style.

GM: *You've got a doctorate, you've appeared in film and on TV, you've done voices for animation. It seems like you've been constantly busy forever. So how do you jump from one project to another so quickly?*
GC: With the new technology, you can do that stuff on the phone. You text it to them and they put it right on tape. The songs on the album are like that. From where we've gone from analog to digital, it seems like miles. You don't even have to do the perfect version in the digital world or lose the funk. So some of the stuff you end up doing comes out kind of tacky. You don't want to do it perfectly, because when it comes to being funky, that's almost an oxymoron.

GM: *I don't want to age anyone here...*
GC: It's okay. I'm 77.

GM: *The '70s are like the new '50s these days.*
GC: I know.

GM: *So how do you look back on all that's transpired as far as black music is concerned? Can you point to any particular trends?*
GC: To me it goes around in circles. It's all a different variation on R&B. A lot of it has to do with the technology. The music is pretty much the same. It's just different variations. They've got psychedelic doo-wop. There's echo repeats and that sort of thing. They're just switching from the instruments to the vocals, so you've got psychedelic rap, mumble rap, as opposed to having the lyrics being really slick. Now it's nonsensical. You can say silly things because you can get away with saying silly things. They do a lot of that with rap, because these kids started when they were 10 or 11 years old. They give them two words and they've got a whole song. They say two words real slick and it works.

GM: *You've influenced so many artists. Prince for example. Did you ever get a chance to meet him and compare notes?*
GC: Oh yeah! We had a chance to play together and to talk. He was very quiet, but a real musician who was dedicated to just doing it. He had that spirit when he first started, and he kept that spirit. Beyoncé is one of those people who have that spirit now. She just keeps working, working, working, and getting it right no matter what it is that she does. Kendrick Lamar is like that too.

GM: *No doubt these folks have expressed their gratitude to you for your influence and inspiration.*
GC: Oh yeah. All of them do. People are amazed at the stuff we've done, but mostly at all the great musicians that took part. We've had some great musicians.

GM: *You said somewhere that you're planning to retire next year. Is that still the plan?*

GC: Yeah, I've got one more year. Everything's timed around this album. I can see that it's going to require a lot of work.

GM: *So is there a chance you might put off your retirement plans?*
GC: I'm still going to be in the studio and I'm still going to make records. But the group's gotten more than enough time to prepare. They've had the last couple of years. I've been directing the whole thing.

GM: *Are you going to create a hologram to keep your presence centered on stage?*
GC: I might. I might even show up once in a while. But for the most part, they've been doing it without me already. We've been planning this for awhile, and I've been directing this from my chair.

GM: *With all the milestones you've achieved, it must still be nice to get excited about a new project.*

GC: That really is fun. You see those shows about people who have had a good career, and then it ends in tragedy. I hate those shows. We're just getting started.

GM: *Not a lot of musicians are able to maintain that accessibility factor and still make music that's inventive and provocative all at the same time.*
GC: Motown employed all kinds of producers, so you'd get all these different sounds, but it all came from the same company. They gave us a chance to appreciate all the different styles, even if it wasn't your thing. I learned from songs like "Does Your Chewing Gum Lose Its Flavor on the Bedpost Overnight?" It was a good record, but I didn't know what made it a hit. If it's a hit, you have to know what about it *made* it a hit. So you had to study the dumb down. Paul McCartney and Stevie Wonder can write songs like that. They can write really simple songs, but I'd be nervous about writing straight, simple songs like that. Paul and Stevie can do it. Silly love songs. I never knew that jazz was going to be the thing, but that's what I was doing, incorporating a lot of jazzy funky licks.

GM: *Do you ever feel that because you've set such a high bar for yourself that you then have to match it the next time around?*
GC: Oh no. I just make sure the concept is worthy. I want it to be so different that you can't compare. I would never try to do another "Atomic Dog." It's just got to be good. It takes awhile sometimes to figure out what good is. It can take 30 years to figure out if it was good. Good music is about fitting into the current trend, even if you have to dumb it down. You can't let anything get in the way of the feel of what the musicians are doing. We got away with it, even though we threw in a lot of jazz. We still kept it really simple, even when we'd throw in a classical mix. People didn't even realize that until years later. They just thought that was pretty cool.

NEW NOONE

PETER NOONE, LEAD SINGER OF THE BRITISH INVASION'S HERMAN'S HERMITS, REMAINS CREATIVE BY COLLABORATING WITH MUSICIANS FROM A YOUNGER GENERATION.

BY JOHN M. BORACK

AS THE LEAD SINGER for Herman's Hermits, Peter Noone was one of the original "British Invaders," as well as one of the most successful: the Hermits scored 18 Top 40 hits in their career, including nine consecutive Top 10 placements between January 1965 and April 1966. Songs such as "I'm Henry VII, I Am," "There's a Kind of Hush," "Mrs. Brown, You've Got a Lovely Daughter," and "No Milk Today" remain staples of oldies radio, and Noone is constantly out on the road performing them and other '60s favorites to old and new fans alike under the banner "Herman's Hermits Starring Peter Noone."

Peter Noone recently released his first new music in many years, a collaboration with Los Angeles-based power pop duet The Red Button (featuring singer-songwriters Seth Swirsky and Mike Ruekberg). The new song, titled "Ooh Girl," is a plaintive, jangly, '60s-inspired treat that recalls some of Noone's previous work while still sounding wholly fresh. (It's currently available as a

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download only via Apple Music, iTunes and Amazon, as well as being available on Spotify. More info can be found at Noone's website, www.peternoone.com.)

Goldmine spoke with Peter Noone about the new recording, his days with Herman's Hermits, his late 1970s power pop combo The Tremblers and more.

GOLDMINE: *First off, how did you hook up with the Red Button and come to record the song, "Ooh Girl?"*
PETER NOONE: I have a friend who works for Alice Cooper —Toby Mamis— and he connected us. The guys in the Red Button sent me a copy of their record and we all liked "Ooh Girl"; we thought that would be a perfect song (for me). It was a big attraction to me because it sounded like a Herman song, y'know? There was a lot of enthusiasm, and things get done when people are enthusiastic. They said, "Come to the studio and record it," so I got in my car, went to the studio, recorded it, got back in my car and mixed it while I was on my way home. We put it out, you know, like the old days when things just got done.

GM: *So there's no fussing over the production, just get it done and get it out.*
PN: Oh, yeah. You know, it's a different world now. So the thing is that you can put it out, it didn't have to go through an A&R department and all those things that ended the record business. And so now you just put it out and if people like it, great, and I can instantly get it to all the people who already like Peter Noone. So the whole thing was just a full-on, enthusiastic experience: I liked the song, I wanted to sing the song, I went to the studio, we chatted and we had fun recording it. Everybody was kind of up and happy and that's how great records get made, I think.

GM: *Aside from it sounding like a '60s sort of song, was there anything else in particular about the song that attracted you to it?*
PN: Well, I liked (the lyrics): the idea of this guy who stays in bed while his girlfriend goes to work; I thought that was very appealing. (laughs) Six o'clock, she goes early as well. So he's probably a bass player in a band and he's got a gig late at night.

GM: *Do you foresee any further collaborations with the Red Button?*
PN: I hope so. People seem to like it; they like the sound of the mutual cooperation, so we'll see what happens with this one. You know, nowadays I don't know about sales anymore. I don't know whether that's part of the record business, but I would like a million listens. I'm sort of not jaded by the music business at all. Once upon a time music was free, remember; for the first listen you'd go to…well, in my case, I would go to the Wimpy Bar in Manchester where each table had a jukebox and people used to press a button and put on "Runaway" by Del Shannon, and the person who played it didn't go around the restaurant collecting money from everybody. He played it for himself and we all got to listen to it for free, and that's how music used to be. I don't know what happened that suddenly somebody decided that it was worth lots and lots of money before you even heard it.

So I think if it gets a million listens, I'm sure the writers get paid every time it gets played on Spotify; they might not get paid as much as they used to, but they've got much more access to the world now. There'll be people in Bolivia who will be able to listen to it, and those countries that didn't have a stamp when the record business started, like Slovenia and half of Africa, will be all listening to music they couldn't get access to before. It would be like living in West Hollywood without a record store within 50 miles of you. The world has turned back to that.

But it's funny: I was in Athens, Georgia and there was this perfect little record store there and I went and bought a load of records. I couldn't believe it, I was just so enamored by this whole thing; they were selling vinyl and stuff like that. But they had this whole section of CDs and I thought, "Well, I've got a CD player, look at this! Wow, I didn't even know Joe Walsh made a solo album, *Analog Man*!" I ended up buying about $1,000 worth of CDs from this poor kid in Athens who'd never heard of Herman's Hermits – "Oh yeah, it's over there under 'H'."

"I think of vinyl as a souvenir. It's not a record; there's music inside it, but it's got all this information in this beautiful package. It's a souvenir of the person's work."

GM: *Athens, as I'm sure you know, is the home of R.E.M. and it's a big college town.*
PN: Yeah, yeah. And Manchester Orchestra, who I like, they're from Georgia as well. I bought that record while I was there, and I became a fan. It just caught my eye because they were called Manchester Orchestra. I thought it was a Manchester band (laughs) and it was a band from Georgia. I loved it, that little town; it was like a hippie town from California, 1967.

GM: *More and more of those types of stores are popping up that specifically sell vinyl; you can go to almost any town now and find at least a couple of record stores.*
PN: Well, you know, I think of vinyl as a souvenir. It's not a record; there's music inside it, but it's got all this information in this beautiful package. It's a souvenir of the person's work.

GM: *And it's something tangible that you can pick up and hold in your hands, and you can read the lyrics and read the liner notes.*
PN: Yes, exactly! I started a vinyl collection of anything that I appeared on; I was on an Elton John record and I got a credit on the back of a Buffalo Springfield album. I started collecting (things like) that and eventually what happened was when we left England,

we stored all our records and they all got destroyed. So I had to start all over again, and it's kind of fun. I went out and bought the first Traffic album, *Mr. Fantasy*, and you know what, it's a souvenir. I hold it and I play it. And while I'm playing it I can remember where I lived when I played it the first time, with the JBL studio monitors on the floor with all that bass…and it's all from that period, you know?

GM: *You've released plenty of fine music after Herman's Hermits—a bunch of cool singles in the early-to-mid-'70s, The Tremblers LP and 1982's* One of the Glory Boys *album, to name a few. Does it ever bother you that people still associate you mainly with the work you did in the '60s with the Hermits?*
PN: You've got to go with what people want to hear. People ask me, "Why don't you do these songs in your show?" Because the show is Herman's Hermits Starring Peter Noone. If I do one of those, I'm going to have to drop one of the Herman's Hermits songs and we've got a lot that people want to hear. Remember, I was in an "oldies but goodies" show when I was 22, so I didn't have the same feeling as Ricky Nelson. I wouldn't rather drive a truck—I want to sing my songs as long as people like them because I like my songs. Maybe Ricky Nelson didn't like his songs. I love my songs. I get to sing 'em every night and I'm like, "Wait 'til I do 'Henry the VIII' and see their faces," you know what I mean? A lot of people think it's stupid stuff, but nah, I like 'em. I may be in shallow waters intellectually in my paddling shoes, but I don't give a sh*t, it's music.

"I love my songs. I get to sing 'em every night and I'm like, Wait 'til I do 'Henry the VIII' and see their faces, you know what I mean?"

GM: *As long as you like it and it moves you, then obviously the performances are going to reflect that.*
PN: And every now and then I'm singing "There's a Kind of Hush" or "The End of the World" or something like that and I see a couple of people in their sixties hold hands and reconnect because that song means something to them. That's what I care about, and you know, people pay me for it and it is my hobby.

GM: *Going back to The Tremblers album, it's now seen as sort of a lost power pop classic, with guest shots from the likes of Dave Clark, Steve Allen (20/20), Bill Pitcock IV (Dwight Twilley Band), three of Tom Petty's Heartbreakers, three members of Elton John's band, Phil Solem (The Rembrandts), and the late Phil Seymour. What are your thoughts about the album today?*
PN: It was great fun making it because all those people brought something to the studio with them. How to explain that, though: once upon a time in Herman's Hermits, we had this song "Wonderful World." We were doing a tribute to Sam Cooke. And we started (recording) and Jimmy Page was there, and he said, "Let's put this on it." And he played the guitar and used a wah-wah pedal for the first time and we all stood there in awe of this new guitar player. He didn't ask for a piece of the songwriting; he threw all his good ideas into the musical pot.

It used to be like that and that's how it was in The Tremblers. I wasn't supposed to credit (Tom Petty and the Heartbreakers' guitarist) Mike Campbell because he was under contract (elsewhere), but he turned "Steady Eddy" into another song. He should have been the co-writer, but he never asked for anything, he just gave it to me. And the same for everybody on that record. It was all a blast. In retrospect, I think we did everything a little bit too fast; that's my only problem with the record. (At the time), everybody was turning into third-rate Bad Company-type bands, so we tried to go the 100% pop route, which meant faster, but that might have been an error.

GM: *Well, I know there are plenty of people who would love to have The Tremblers album re-released with the unreleased bonus tracks that were recorded for the proposed second album. There is still a market for that sort of vintage power pop.*
PN: Yeah, you're right. You know, I'm a big fan of that. I see Phil Solem and Danny Wilde from the Rembrandts now and then and they're a fantastic live act. Very enthusiastic. And that's one thing that's missing today. It's like I always say: if you want to see what show business was once like, watch The Beatles when they announced them at Shea Stadium. They run from the dugout to center field where the stage is, faster than any baseball player in the history of the game, and they plug in and they go "1-2-3-4" and they begin to play. But yeah, maybe one day we should put all that Tremblers stuff out... and let people rediscover it.

GM: *Music fans are always on the lookout for a new discovery, whether it's new or older material.*
PN: Yes! It's interesting because I did a show and on the bill was this band called 1910 Fruitgum Company. They had this "1, 2, 3" song that was fantastic, but I don't ever remember hearing it in the '60s because it wasn't a hit in England. I said, "Wow, you guys are good!" So I rediscovered a song. It was a hit by them…

GM: *"1, 2, 3, Red Light."*
PN: Yeah, great little song, great performance. So hey, I'm an old man and I'm discovering stuff for the first time because of seeing somebody live and then being able to plug their name into Google.

GM: *Speaking of older music, how did you hook up with Sirius/XM for your "Something Good" radio show? I listen all the time and it's a lot of fun.*
PN: I did a benefit show in New York

and showed up on my own with just a guitar player, and we did a load of fun songs. About halfway through the show I saw the ferry go past—it was at the Port of New York—and I sang "Ferry Cross to Jersey." They thought that comedy genius. (chuckles) Afterwards, the producers walked over to me and said, "Would you like your own show on Sirius XM?" and I go, "Yeah, why not?" We've got these 300 songs (to choose from), so you pick out songs and we do 18 two-minute chats. Never asked about money, you know, it's not like a Howard Stern deal. I do it for my own amusement.

GM: *You're on the road quite a bit throughout the year—what drives you to keep performing after all these years?*
PN: Whew…well, I've got about 27 years left on my mortgage. (laughs) No, that's just a joke. It's my hobby and it's an adventure still, every day. I still want to win those gigs, you know, and the people in my operation know that I'll never quit on stage. If it's not going well, I'll try to pull something out. We look forward to train wrecks, (especially) when I can recover. Once we were (playing) and a train went in front of the stage—a slow train—and I had a harmonica with me. Luckily we all ended up in the same key and we did "Folsom Prison Blues." And it sounded even more like Johnny Cash because we didn't know it well…so it's not a train wreck as much as a train arrival. We have lots of moments like that. People shout stuff out and we do it. Obviously, you get stuff like "Free Bird" shouted out all the time, and we play one second of that, which is quite enough… (laughs)...we have fun on stage, you know?

GM: *I think the audience feeds off the fact that you're having a good time onstage, so they have a good time as well.*
PN: I think so. And we've played the same places over and over again and people say they've never seen the same show twice, which I like. That's pure entertainment value, I think.

GM: *Final question: what do you feel is the definitive Herman's Hermits song?*
PN: I think "No Milk Today," probably because it's about Manchester. It's written by friends of ours (Graham Gouldman) who was in a band from Manchester (10cc), the arrangement was done by (Led Zeppelin's) John Paul Jones who was a friend of the band and in the band for a bit, and I think it's a very well-made record. And it's about our town, so I think when we made it we were totally immersed in the actual record.

Actually, I think "I'm into Something Good" may be better than "No Milk Today," only because of the age of the people on the record. You know, it was two 16-year-olds, a 17-year-old, an 18-year-old and a 20-year-old geezer. And that says quite a lot about the music business in those days. Everybody was much younger, remember.

GM: *And you had bands like The Box Tops, with Alex Chilton singing "The Letter" at 16-years-old, sounding like he's 40.*
PN: Yeah. And Steve Winwood and Dave Davies. And George Harrison, when you think about it now. At the time we thought he was old, but he was really quite young. ●

PUBLICITY PHOTO

Tracking The Chocolate Watchband

BY LEE ZIMMERMAN

Be forewarned. Attempting to track the trajectory of **The Chocolate Watchband** is often akin to jumping down a rabbit hole and finding yourself faced with options all indicating the exit. A foremost purveyor of '60s psychedelia, the earliest examples of grunge and a garage-band sensibility, the band was once considered a footnote in the annals of the San Francisco scene but have since defied that notion through reunions, revivals and, more recently, an onslaught of current activity. A new double A-sided single, "Secret Rendevous" and "Judgement Day," has sparked new interest, but in the minds of devotees of both then and now, interest has never diminished and their legacy lingers still.

Birthed in the San Francisco Bay area, home to such iconic ensembles as the Airplane, the Dead, Quicksilver, Big Brother, Moby Grape and so many more, the Watchband produced a trio of seminal albums—*No Way Out*, *The Inner Mystique* and *One Step Beyond*—all of which have stood the test of time through various reissues and revisits.

Nevertheless, the difficulty of finding a link from past to present is the single element that has caused scholars and observers so much consternation and confusion. Formed at Foothill College in Los Altos in the fall of 1965, the original six-piece lineup lasted only a matter of months. Original members Mark Loomis (lead guitar) and Gary Andrijasevich (drums) soon regrouped, adding Sean Tolby (rhythm guitar), Bill Flores (bass) and David Aguilar (lead vocals) and it was this second incarnation that eventually went on to claim greater glories. This was the Watchband line-up that made its debut in February 1966 and was soon signed to Tower Records in the fall of 1966. Their initial efforts consisted of three classic singles in rapid succession—"Sweet Young Thing," "Misty Lane" and "Are You Gonna Be There (At The Love In)."In early 1967 the group achieved another milestone courtesy of their cameo in the notorious teen exploitation flick *Riot On Sunset Strip*, forever preserving a fleeting celluloid example of the Watchband at the peak of their prowess.

Unfortunately, success didn't last long. While the so-called Summer of Love brought prominence to any number of halcyon acts birthed that year, the Watchband was already unraveling. There's where the musical maze begins. Loomis, Andrijasevich and Aguilar all left in quick succession, leaving Tolby and Flores scrambling to fill some dates. Their solution was to hire guitarist Tim Abbott, who in turn, recruited various members of his band.

"Mark (Loomis) had left the group and I got a call from Bill (Flores) the bass player and he was like, 'Can you come down? We want you in the band!'" Abbott recalls. "So I said, 'Okay.' And he said, 'Can you come tomorrow? We have a gig on Saturday.' And this was like on a Tuesday. There were tens of thousands of people that showed up that day. It was kind of a Woodstock level deal. It was huge. That was my first gig with The Chocolate Watchband. I'd been in the band four days. Those were some great memories. As soon as we walked off stage, the manager from The 5th Dimension walked up to me and said, 'The band was checking you out and they really like the way you played guitar. Our guitar player didn't make it so can you come over and play with us?' So I said, okay. I met everybody and asked to look at the music. I looked at it and it was all sheet music with notes. So I said, "Don't you have anything with guitar chords on there?" And they said, 'No, this is all we have.'"

Following the September '67 release of *No Way Out*, Abbott and his cohorts quit, leaving the Watchband without any essential members. With *The Inner Mystique*, the group's sophomore set released in early '68, the band opted to reform, although Aguilar declined. A third album, *One Step Beyond*, was released, and a new version of the Watchband—with Tolby the only semi-original member—made its way around the Bay Area's club circuit. However, by the end of the decade, the band ran its course and was finallylaid to rest.

"It's a little complicated," Abbott says of the series of personnel changes, likely aware of the understatement. "The band that everyone knows is actually the second incarnation of the band. Mark (Loomis), the guitarist that I replaced, just passed away. When they reformed the band, David Aguilar was brought in and he replaced Danny Phay, the original lead vocalist. When I came in, in '67, that was the third incarnation of the band. Then I left and in '68 they came out with the *One Step Beyond* album and they brought Danny back as the lead singer and Mark came back. So they came back with Bill and Sean to do the *One Step Beyond* album, but it really wasn't as successful as the first

The Chocolate Watchband 2018 (L-R): Alec Palao, Derek See, David Aguilar, Gary Andrijasevich and Tim Abbott.

GREG GUTBEZAHL

two albums. It really didn't have the sound of the Watchband partially because Dave's voice was so important to the sound of the group. Also the style of the material, it wasn't the sound people were looking for."

By this time, even the most optimistic fans had resigned themselves to the fact that The Chocolate Watchband were history, melted away like the supposed confectionary product that gave them their name. Still, the story didn't end there. A full quarter century later, the Watchband saga was revisited and those keeping track were forced to pick up their scorecards yet again.

Flash forward to 1995. David Aguilar, having shifted his career to astrophysics and teaching at university, opted to return to making music. He reconnected with Loomis, Andrijasevich, Flores, and eventually Abbott for a few attempts at recording, ultimately bringing the band back live in 1999 for the first in a series of festivals the band would play in the succeeding years. Loomis and Flores were eventually forced to bow out for health reasons, but Abbott, Aguilar, Andrijasevich continue to soldier on with new members Alec Palao on bass and Derek See on second guitar.

"We've been recorded steadily since we got back together in '95 and after I came in and sang on a song, I became the lead guitar player in '99," Abbott explains. "That's when we did our first concert. Later that year, we did a recording in my studio that was mostly Dave Agular's music. It was called *Get Away*. Then we played the Cavestomp in New York and recorded an album called *At the Love-In Live!* We had a box set come out of all the old stuff, but we had some stuff that was remixed with some new vocals on songs Dave was supposed to sing, but didn't, in '07. In 2011 we came out with a greatest hits and we recut our top 13 songs. That was released under a variety of titles, and we came back and did CDs and vinyl with a label from Scotland and it was called Revolution Reinvented. That label went out of business but Cleopatra reissued it a couple of years ago."

Abbott says that aside from the new single, the band does have hopes of eventually releasing a new album.

"We've been working on this new album for a couple of years now, and its tough because Dave lives in Colorado and everyone lives all over the place, and we're all busy with our lives and our careers and so on," Abbott admits. "We have a whole album sitting in the can now, but we said, let's just finish two songs. We picked these two as representing where we want to go. I would say that 'Secret Rendevous' has more of a classic Watchband feel of what we sounded like back in the day. The other song 'Judgement Day' has more production. It also has a powerful, up-to-date message about what's going on in the world today. It's kind of a political commentary with some really strong music."

Abbott says that the key to the Watchband's ongoing activity is the ability to meld the music of the past with a sound that's relevant today.

"That's kind of the lesson we learned when we reformed the band in '99 with the first album we put out," he notes. "It was a really good record, but it didn't sound like The Chocolate Watchband. People want that sound! So that's what we were really working towards, and I feel like these two songs represent our returning to that sound and still utilizing modern technology to get higher quality. We're not 20-year-old kids anymore. Most of us have been playing our whole lives, so we're a lot better at what we do. And philosophically, there's more maturity now. So that's how those two songs came together. There's 10 or 11 songs behind that which I hope to get completed. They're almost finished. I just need to get back there and do some tweaking and some mixing. So I'm hoping we can release an album one of these days."

In addition, Abbott insists that the band has been playing a lot more live lately. "We've been playing seven or eight times in the last couple of years," he explains. I'm just getting started on getting in touch with some promoters about doing some shows in Europe in November. So we're looking forward to getting out and doing some shows. When we play, I've noticed that more than 50 percent of our audience is younger people. People have rediscovered our music and shared it with their friends."

Asked about the band's legacy, Abbott bows to a certain amount of nostalgia, mostly having to do with the band's lingering legacy. "I feel the weight of it," he suggests. "It's a big responsibility. I can remember playing the Fillmore. I can remember playing with The Doors, Country Joe and the Fish, Moby Grape, all those groups. We had some amazing times. We played with some great groups and played some amazing venues."

Even so, Abbott maintains that the band's influence is as strong as it ever was. "There were a lot of '80s groups that were heavily influenced by the Watchband in the new wave movement and the punk movement," he says. "There are a lot of people who kind of saw the Watchband as the godfathers of punk. So I knew that the interest was out there and I knew that the records were quite valuable, but the idea of coming back and restarting wasn't on my mind and really wasn't on my radar. But when we did get back together and saw how much fans appreciated us, especially in Europe, it was amazing. They've been so incredible. They're fantastic. We're so lucky that people still want to see us and buy our music. I don't get it, but I'm happy about it. We do feel privileged that we're still able to do this and that's one of the reasons we remain very conscious of our music and the quality and the high bar that's been set. We're happy we can maintain it. A lot of groups try to reform and sometimes it's kind of pitiful. Oh gosh, it's nowhere close to where it used to be. The level of energy and quality isn't there anymore. They should have left the good memories instead of trying to replace them with bad memories. But this band has been able to go out and kick ass and take names, and that's something I've been very excited about."

The question then becomes, is the Watchband's revival due to the music, the memories or both? "We're not just another nostalgia band," Abbott argues. "We're way beyond that, and I've had young people tell me that. If we were just a nostalgia band, I don't think we would want to do it. Milk the past. Milk the old days. We want to bring something new to it. We're careful about it. We do our songs that people want to hear, but then we introduce them to the music we're doing now, and we find that people are excited about what we're doing now in addition to what we've already done. And that's an important part of it. We just don't live in the past. When you go to a nostalgia show, they're people our age. But when you go to our shows, it's 50-50. In Europe, it's 70-30 mostly young people. We played in Spain for 4,000 kids and I hardly saw anyone over 35. That was exciting to me. It's like a second chance at doing it. I don't want to be a has-been. I'm happy about the music that we're working on now."

Abbott has one other goal in mind as well. "The most important thing is to capture the energy and enthusiasm," he says. "If we can't do that, I don't want to do it anymore."

AN **IMMORTAL** VOICE

ONE OF THE MOST POWERFUL VOICES IN ROCK 'N' ROLL, **ANN WILSON** OF HEART FAME, RELEASES HER LATEST SOLO ALBUM, *IMMORTAL*.

BY KEN SHARP

DOING A COVER SONG or a full album of covers can be problematic. The unadventurous ones fall in line with minimal reinvention and are more intent on a straight xerox rather than a dramatic reworking. Finding a way to inhabit a song's essence but infuse it with your own unique slant is the key to a successful reinterpretation—Stevie Wonder's funky rendition of The Beatles' "We Can Work It Out" and Joe Cocker's fiery soulful take of "With a Little Help from My Friends" are two prime examples of wondrous covers that stand on their own. None of that's a problem for Ann Wilson, one of the finest singers in rock 'n' roll, who on her new all covers album of songs by late great musical artists, *Immortal*, lends her mighty vocal firepower and a far ranging creative spirit to re-imagining songs made popular by The Eagles, Tom Petty, David Bowie, Cream, Amy Winehouse, Leonard Cohen, Lesley Gore, Audioslave and others. We caught up with Ann while out on road for the "Stars Align" tour with Paul Rodgers and Jeff Beck, for an inside look at *Immortal*.

GM: *Living in Seattle for most of your life, what's the most Seattle thing about you?*
ANN WILSON: Well, I think I'm personally part of the natural setting there. What I like about Seattle the most is the big trees and the green. I don't like the cold drizzle but I like the trees a lot. I like the natural beauty.

GM: *What was the thinking behind doing a covers album,* Immortal?
AW: There were so many people within a short period that decided this was the time to lift off. Think about the time that Chester Bennington jumped I thought, 'God, I've got to do something that, with so many artists dying, this is an amazing group departure, at least that's how it seemed to me. The album was done to honor them as a group. I don't really see any value just sitting around mourning the souls that have moved on because they're on to the next thing but the music is valuable, the messages are valuable and I think they're almost like an oral tradition.

GM: *It's one thing to cover a song and do it as an exact reproduction, it's another to find a way inside and take it to a different place.You didn't do that and found a way to inhabit them. How did you find a way into them?*
AW: There wasn't much trial and error for me. I always believe the songs tell you what to do. If you listen the right way, they speak loud. You're right about people just doing copies of songs and that's not very exciting; that just makes you a tribute band. (laughs) But it's also pretty irritating to me when people go in and just mess 'em up so much like people who try to make jazz versions out of Beatles songs. I always think that's missing the mark as much the other way.

GM: *I think you found a good a balance. It's not like you're laying down a reggae version of Leonard Cohen song.*
AW: (laughs) Right. Like, what was that project Dread Zeppelin, they did reggae versions of Zeppelin songs.

GM: *You chose some very surprising songs by some of these artists, one of which is "Luna," a track culled from Tom Petty & The Heartbreakers debut album.*
AW: Well, when I used to listen to "Luna" on Tom Petty's first album, that song would always tell me that it wanted to go farther. I'd listen to it and get into it a lot and then it would be over (laughs) and I'd think, 'Wow, they could have developed it more.' Of course, not to question Petty's instincts. But at the time I always longed for it to be more developed and to go deeper into that sultry groove, so that's what I did. For any of these artists that I covered I didn't want to just skim the hits off the top. I didn't just want to go for their hits and do it one more time. I wanted to go for the songs that really turned me on the most.

GM: *With the track The Eagles' "Life In the Fast Lane" you went against that logic and tackled a huge Classic Rock FM radio standard. What was your thinking behind doing a much more familiar and beloved track?*
AW: Well, I think the thing that made

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me choose "Life In the Fast Lane" is that I couldn't find a song by them that wasn't a hit. I had no other choice but to choose a hit. They were such hit makers and in that case I went for a song that I could relate to the most and "Life In the Fast Lane" is really fantastic storytelling. It was just a slice of period that was really cool. All of these songs that I chose I think shine just as bright in the present.

GM: *There are tracks like "I Am The Highway" with a significant personal connection to you. You were friends with Chris Cornell.*
AW: Well, "I Am The Highway" is on my playlist at home for me and my husband. I hear it a lot and it's a clear sort of secret message from Chris. My relationship with him was we were both singers, we were both from Seattle. Our paths crossed a lot of times socially. I was in a play in Seattle and he and his first wife Susan used to come and see me all the time. I remember being with him backstage at those shows and seeing him outside of the rock 'n' roll vortex. He was like a child and really interested and dazzled. We went out and had drinks afterwards, this was back when I was still drinking, and just really hung out in a lot of ways and didn't talk much but really communicated deeply. We did a few different jam things with him. Herat was working on an album called *Desire Walks On* in Seattle and we were gonna cover a Bob Dylan song called "Ring Them Bells" and we needed a third voice. We asked Paul Rodgers, we asked Robert Plant, we asked everyone, because I wanted a male voice and everyone turned us down except Chris. (laughs) So we recorded a version of Chris singing with us on that song. But his record company pulled it back because Soundgarden was on the way up and they figured Heart was on the way down and they didn't want us to collaborate. So then Layne Staley stepped in and did it. Anyway, that was one of the musical things we did together.

GM: *Just last night I saw Ronnie Spector perform and she did a wonderful version of Amy Winehouse's "Back to Black," a song you also tackle on* Immortal.
AW: After hearing Ronnie Spector did it I betcha Amy would have loved to have heard that! With our version, I wanted to take it out of the casual swing that Amy put it in. I just wanted to uncover the true darkness of those words by taking it out of that feel. I kind of put it in a gothic setting which works, it's black, it's really black. (laughs) I mean it goes really far down. At first I went, "Wow, this is such a f**king bummer, this is gonna make people bounce away," but then I thought, "No, let's look at the beauty of this darkness here and go all the way down." I think Ben Mink's strings on that are just crazy enough to make it cool.

GM: *Speaking of darkness, given what is happening in our country and the divisive political, social and culturally, was choosing to cover David Bowie's "I'm Afraid Of Americans" a result of the current zeitgeist?*
AW: Yeah, like my husband likes to say, it's the lemming nature of the media-fed American populace. I'm not saying by any stretch of the imagination that the media is the enemy of the people; I don't believe that. But it's like a great big tidal wave of information and isolation. It's really pretty frightening when you think of it. Another thing that people like to say now, because things are too big to talk about, they say, "It is what it is" and you have to accept. I think there's still room for something like "I'm Afraid of Americans," which is more sardonic than anything else. (laughs) Looking at what's happening over here through the eyes of someone who's not from here, the rest of the world who is watching this from a distance and some from not very much of a distance. I think that we need to look ourselves in a little bit less of a polarized way.

GM: *Had you made* Immortal *a double-LP, what songs would you have liked to have included?*
AW: I probably would have done another Bowie song, "This Is Not America." I think if it had been a double album I would have doubled up on some of the artists that were already there. I looked for a song by The Cranberries and I looked for a song by Linkin Park but I just couldn't find songs by those two that I could really believe in for me.

GM: *From covering songs by others on your new album to being covered yourself have there been any interesting covers of Heart songs that have caught your ear?*
AW: Some of the ones that get done on shows like *The Voice* and *American Idol* are interesting to me because they become more like gymnastic events where the soul isn't really there but there are these physical feats that have to be accomplished right for the score, (laughs), especially on "Alone" and "Crazy On You," So that's interesting to me from a cultural anthropological way. (laughs) I haven't heard a whole lot of Heart covers that take them somewhere different.

GM: *Many of your contemporaries have lost some vocal firepower yet your voice is still in tip-top shape, what's your secret?*
AW: Well, I think a big part of that is belief. I found that with a song like "Alone," and there's that big high note at the end that everybody waits for, if I go out there and think, "Oh my God, I don't think I can do this, can I do this?" then chances are I won't be able to. But if I go out there and think here comes that cool moment and I'm gonna nail it then I do. So much if it hinges on belief. If you can get out of your own way and just do it and you're healthy, you can do a lot. I've been listening to Paul Rodgers on this tour and he's definitely able to do what he always could. He took super good care of himself physically, you have to do that on the road. You can't be huggin' and kissin' strangers and stuff like that (laughs) if you don't want to get sick. If you get sick it's all over.

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IN MEMORIUM

RICHARD SWIFT

NASHVILLE, Tenn. (AP) – Musician, singer-songwriter and producer Richard Swift, who has been in bands such as The Shins, The Arcs and The Black Keys, has died. He was 41.

A representative for Swift said he died Tuesday morning, July 3, in Tacoma, Washington. A GoFundMe account for Swift set up earlier in June said he was hospitalized due to a serious medical condition.

The Black Keys' Dan Auerbach and Patrick Carney said in a post on their Facebook page that Swift was "one of the most talented musicians we have ever worked with." Swift released his own albums as well, but was a valued studio producer and musician for many rock bands. He is credited on albums by The Pretenders, Nathaniel Rateliff and the Night Sweats and Ray LaMontagne.

STEVE SOTO

LOS ANGELES (AP) – Steve Soto, founder of punk rock stalwarts the Adolescents who played in a series of bands during nearly 40 years in the Southern California music scene, has died. He was 54.

Adolescents' singer Tony Reflex shared the news on the band's Twitter page. The coroner's office says Soto died Tuesday, June 27 at home in Orange County of natural causes.

A multi-instrumentalist, Soto played bass in Agent Orange, which he co-founded in 1979. The band was one of the first to combine punk rock and surf music. He left a year later to start the Adolescents, which went on to release eight albums, including 2018's "Cropduster," and recently completed a U.S. tour. Soto was also a member of Manic Hispanic and Joyride.

MATT MURPHY

Matt "Guitar" Murphy, blues sideman who played with the Blues Brothers and legends like Muddy Waters and Howlin' Wolf, died Friday, June 15, 2018. He was 88.

Murphy is fondly remembered for playing Aretha Franklin's soul food-cooking husband, and target of her memorable performance of "Think" in "The Blues Brothers" movie.

He began playing with John Belushi and Dan Ackroyd after they caught him performing in a New York City club in 1978. By that time, he was already a veteran bluesman, having come up through the Chicago blues scene during the 1950s. He joined the Blues Brothers all-star band and appeared in their 1980 film as well as its 1998 sequel, "Blues Brothers 2000."

Other musicians he worked with included Ike Turner, Etta James, James Cotton, Willie Dixon, and Sonny Boy Williamson.

Murphy was born December 29, 1929 in Sunflower, Miss., and raised in Memphis, Tenn. He moved to Chicago in 1948 and joined Howlin' Wolf's band.

He suffered a stroke in 2002 that forced him into semi-retirement, though he still performed publicly on rare occasions. *–Legacy.com*

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MUSIC RELEASES TO CONSIDER FOR YOUR COLLECTION

GUNS N' ROSES
APPETITE FOR DESTRUCTION: LOCKED N' LOADED EDITION

Geffen/UMe (Box Set)

★★★

Appetite for Destruction was Guns N' Roses' debut album, generally regarded as their best work, certainly their most popular (30 million copies sold worldwide to date). Typically, perhaps, for a band known for their tardy stage appearances, GNR missed the album's 30th anniversary (that would've been 2017). Maybe they needed that extra time. For in addition to the single CD, double CD, double vinyl, and 4-CD/Blu-ray editions, there's also mammoth limited edition (10,000 copies worldwide) *Locked N' Loaded* iteration, stuffed with extras to induce you to pony up a cool $999.00 for the privilege of owning it.

In a Los Angeles music scene awash with dreaded "hair metal" bands, Guns N' Roses evinced a harder, scrappier, street smarts sensibility. *Appetite* opens with the bracing blast of the sinister "Welcome to the Jungle" then cruises through the snarky and smug "It's So Easy," the sleazy realm of "Mr. Brownstone," and even serves up some softer stuff, like "Sweet Child O' Mine," which is heartfelt without being a power ballad. *Appetite* added some much needed grit (and a dash of soul) to rock 'n' roll and it's no surprise it's ended up on a plethora of "best of" lists.

Now, to dig into that lavish box. You'll need to wear a back brace to lift it — just kidding! But be warned that it weighs in the neighborhood of 40 pounds. And inside the simulated black leather and wood cabinet you'll find all kinds of goodies and geegaws, most importantly the music. Two CDs feature a newly remastered version of the album and related B-sides and EPs. The really exciting stuff comes on CDs three and four, which feature previously unreleased versions of the tracks from 1986. Early versions of the *Appetite* songs largely have the same arrangements, but are stripped down and rawer (fans should enjoy comparing them with the released versions). Of special note are acoustic versions like "Move to the City" and "November Rain," which give you a real sense of sitting there in the room with the band as they work out songs. Bonus: covers of "Heartbreak Hotel" and "Jumpin' Jack Flash."

The same music is also spread over seven 180-gram albums and seven 7-inch singles, as well as on a "metal cross" USB stick. A Blu-ray disc features the album and a handful of bonus tracks in 5.1 Surround Sound and remastered stereo, along with five music videos (including a previously unreleased one for "It's So Easy").

The next best thing is a hardback, 96-page album-sized book filled with photos and reproductions of press releases, posters and flyers and fan newsletters from the era, typos and all ("We all know you Guns N' Roses people are the loudest, caziest, rockingist animals on earth! … You all kick ass!"). More commentary from the band members would've been nice, but it's still a great treat for GNR fans.

The rest is basically ephemera of varying interest and usefulness: lithographs (18 of them!), skull rings and lapel pins, guitar picks, patches, temporary tattoos, buttons, a turntable mat, a 7-inch adapter, a gig banner that's over three feet long, replica flyers and ticket stubs, a microfiber vinyl cleaning cloth, a "collectable coin," and a bandana decorated with "silver metallic ink." And, of course, the knowledge that you're part of an elite club of only 10,000 owners (with a certificate to prove it).

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– Gillian G. Gaar

THE ENGLISH BEAT
HERE WE GO LOVE

Here We Go Records (CD, LP)

★★★★

Longstanding fans of The English Beat should be quite pleased with this album. It's a quality piece of work that can hold its own against the albums recorded by the band in their early 1980s heyday. This version of the band is led by vocalist/guitarist Dave Wakeling and is based in California. (A U.K. version of the band, The Beat, is fronted by Ranking Roger.) The album was recorded at NRG in Los Angeles. It was produced by Kyle Hoffmann and mixed by Jay Baumgardner.

Wakeling's lyrics have always been socially conscious, and those on this album are no exception. Instead of the late Margaret Thatcher, the politician influencing some of the tracks on this album is Donald Trump. "How Can You Stand There?," the off-kilter but catchy opening track on the album, which brings to mind classic English Beat in addition to The Specials and Madness, shines a spotlight on the indifference of some to the erosion of human rights. "The One and the Only," which features a fine vocal by Wakeling, looks at the dark side of the human soul. The anti-violence song "If Killing Worked" has a nice groove and a great saxophone bit during the instrumental break.

The terrific ska sound of the album harkens back to the U.K.'s ska scene of the late 1970s and early 1980s. But it does not make the album seem dated at all. The band works very well with Wakeling, underpinning his vocals perfectly but never once overwhelming them. The track "Dem Call It Ska" is a perfect example of this.

Other highlights of the album include: the sharp and strident title track; the slow and moody "Never Die"; the jaunty "You Really Oughta Know"; and the smooth, bluesy closing track "Be There For You."

Guest artists on the album include Roddy "Radiation" Byers of The Specials and Train guitarist Luis Maldonado.

– John Curley

PAUL MCCARTNEY
EGYPT STATION

Capitol (CD)

★★★★★

It's common enough to be a cliché; when a new Paul McCartney album is released, the reviews will generally read "It's McCartney's best album since (insert name of last critically acclaimed release here)."

Well, this time it's true.

This is an album that showcases McCartney's darker emotional side — it's more "Eleanor Rigby" than "Silly Love Songs." Not that it's as bleak in its outlook as the former song, by any means. But *Egypt Station* evinces the same sense of maturity found on *Flaming Pie* and *Chaos and Creation in the Backyard*, which had a similar autumnal cast. There's a feeling of melancholy that's apparent on even the more upbeat songs.

McCartney's described the album as being something of a series of vignettes, one that "starts off at the station on the first song and then each song is like a different station." Accordingly, he sets the mood with "Opening Station," a bit of audio verité with the sounds of the comings and goings at a station, which segues into a gentle choral piece that lulls you into a dream.

It's an older, sadder McCartney that sings the first number, "I Don't Know," with its uncharacteristically mournful musings: "I don't think I can take anymore/ What am I doing wrong?" But then, like a dream, the mood abruptly shifts into the lustily playful "Come On To Me," a rollicking stomper with a fuzzed-out McCartney vocal. Known for his melodicism, *Egypt Station* instead features a bolder, more rhythmically oriented McCartney, one who delights at throwing curveballs at his audience. For every expected homily like "People Want Peace," there are wilder numbers like the puckishly titled "Fuh You," or the wonderfully in-your-face "Caesar Rock," with a raucous vocal that the casual listener might not even recognize as McCartney's.

Even the love songs ("Happy With You" and "Hand in Hand") have a bittersweet wistfulness about them; on "Hand in Hand" in particular, McCartney sounds emotionally raw and vulnerable. Then there are the two extended pieces, "Hunt You Down"/"Naked"/"C-Link" and "Despite Repeated Warnings." The former is the kind of fun medley he's assembled out of bits and pieces of songs before. But the latter is a cautionary tale, with a decided political tone. It's a stark portrait of a captain obliviously steering into danger, heedless of the impending peril. "Those that shout the loudest/ may not always be the smartest," McCartney gently points out, before offering his own solution: "Grab the keys and lock him up." He doesn't name the captain; that's for you to decide. Call it the elephant-in-the-room approach.

On *Egypt Station*, McCartney has pushed himself to deliver an album that goes beyond serving up a collection of catchy pop songs. It's a work of deep emotional resonance. It's a shame he'll likely only drop a song or two into his current shows, which are more about celebrating his past work. This is an album that deserves to be heard.

– Gillian G. Gaar

BIG COUNTRY
WHY THE LONG FACE (DELUXE EDITION)

Cherry Red Records (4-CD)

★★★★

This 4-CD set features Big Country's 1995 album *Why The Long Face* as well as the 1996 live acoustic album *Eclectic* and CDs of bonus tracks and demos. The album was made by the band's classic lineup of Stuart Adamson (vocals, guitar), Bruce Watson (guitar), Tony Butler (bass, backing vocals), and Mark Brzezicki (drums, backing vocals). It's nice to revisit the album because it

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fell between the cracks at the time of its release as grunge and Britpop were both storming the U.K. charts.

The band's Celtic influences are all over the album, particularly in Watson's guitar work. Watson's work on the album is so outstanding that it's a bit of a head scratcher as to why he isn't mentioned more prominently in discussions of great lead guitarists.

The album opens with the strong "You Dreamer," which features a terrific vocal by Adamson and Watson's stellar guitar playing. The heavy "Message Of Love" is highlighted by Brzezicki's powerhouse drumming. The off-kilter but rocking "God's Great Mistake" features fantastic playing by both Watson and Brzezicki. "Wildland In My Heart" has the feel of the classic 1980s Big Country tracks. "Post Nuclear Talking Blues" has a solid country rock sound, a shift away from the Celtic rock they are known for. Closing track "Blue On a Green Planet" has Watson's guitar at the forefront.

As good as *Why The Long Face* is, the real gem in this collection is the inclusion of the *Eclectic* live acoustic album. It is a pure joy to listen to from beginning to end. Big Country were augmented by female vocalists Kym Mazelle and Carol Laula, violinist Bobby Valentino, and guitarist/vocalist Steve Harley from the U.K. band Cockney Rebel. It was recorded over two nights in March 1996 at Dingwalls in London. Highlights of *Eclectic* include: the jaunty and bouncy opening track "River Of Hope"; the cover of Joni Mitchell's "Big Yellow Taxi" with Laula on lead vocals and great violin work by Valentino; "Summertime" on which Adamson and Mazelle share the lead vocal; a fast and strident cover of The Beatles' "Eleanor Rigby"; "Sling It," which features Harley on lead vocals; the bouncy, fast, and Celtic-infused cover of Bruce Springsteen's "I'm On Fire"; and a terrific cover of The Rolling Stones' "Ruby Tuesday" that has a nice vocal by Adamson with soft accompaniment that gets heavier when the chorus comes in.

Among the bonus tracks are standout covers of Creedence Clearwater Revival's "Down On The Corner," Neil Young's "Hey Hey My My," Alice Cooper's "I'm Eighteen," Lou Reed's "Vicious," and Canned Heat's "On The Road Again." There is also a reworked acoustic version of Big Country's own "In a Big Country" that is interesting but considerably less powerful than the electric version.

The CD of demos shows how complete the songs were before they were recorded for the *Why The Long Face* album. Many of the demos are almost indistinguishable from the finished versions, sounding only slightly rougher.

– John Curley

THE DOORS
WAITING FOR THE SUN: 50TH ANNIVERSARY DELUXE EDITION

Rhino (2-CD/1-LP)

★★★★★

When The Doors entered the studio in 1968 to record their third album, they faced a problem; they needed material, and lead singer and lyricist Jim Morrison was losing interest in writing songs. One number was dredged up from the past; "Hello, I Love You," from the band's first professionally recorded demo. "We Could Be So Good Together," was an outtake from the *Strange Days* sessions. A 20-minute take of Morrison's poem "Celebration of the Lizard" poem was cut, but one segment, "Not to Touch the Earth," was salvaged, giving Morrison the chance to proclaim himself the "Lizard King" in its lyric.

Eventually, the band came up with the goods, most notably the anti-war/anti-authority "The Unknown Soldier" and "Five to One." Elsewhere, "Summer's Almost Gone" has the underlying sense of unease common to other Doors numbers, while "Love Street" was a somewhat cynical love song about Morrison's girlfriend (there was also title song, but it was ultimately cut and later released on *Morrison Hotel*).

Though not regarded as highly as the band's first two albums by the critics, *Waiting for the Sun* was the first Doors album to top the charts, with "Hello, I Love You" become band's second No. 1 single.

The album's been given a new remastered stereo mix by original engineer Bruce Botnick (which is also used on the vinyl album in the set). But the real draw are the bonus tracks on the second CD. First, there are nine previously unreleased rough mixes of the album's songs. They're noticeably different to the final versions; on "Not to Touch the Earth," for example, Morrison's voice is mixed right up front. "Hello, I Love You" has the raw feel of a live track. "Five to One" is arguably more powerful in this incarnation. Might the critical evaluation have been different if this mix of the album had been released?

There are also five previously unreleased songs from the band's September 17, 1968 appearance in Copenhagen; a strong performance that makes you wish it was the entire show (but we'll take what we can get).

There's enough here of interest to Doors fans that already have the album to consider picking up this one too.

– Gillian G. Gaar

NICK CAVE & THE BAD SEEDS
DISTANT SKY EP - LIVE FROM COPENHAGEN

Bad Seed Ltd (2-CD/1-LP)

★★★★

Visual evidence of Nick Cave's dark, riveting intensity and captivating stage presence is abundant in the cathartic concert film *Distant Sky*. For one night only in April 2018, cinemas everywhere showed Cave & The Bad Seeds performing 2016's grief-stricken LP *Skeleton Tree*—and other career highlights—in all its death and glory in a transcendent 2017 show at Copenhagen Royal Arena.

Scraps from that rich bounty have been bagged up for the high-quality, audio-only release *Distant Sky EP- Live from Copenhagen*, a four-song teaser that provides incomplete, but still satisfying, documentation of the raw emotional tumult and eloquent beauty of that evening. During the *Skeleton Tree* sessions, Cave's son Arthur died in a tragic fall. Still reeling from such a calamity, Cave channels all of his rage, pain and confusion into powerful vocals cutting through ominous, dizzying sonic maelstroms that leave "From Her to Eternity"—building dramatically with insistent, heart-pounding fervor—and the equally fierce and noisy "The Mercy Seat" in ruins.

Amid the grandiose, stylish violence of keyboards, guitars, violins, bass and drums whipped up by Warren Ellis, Martyn Casey, Thomas Wydler, Jim Sclavunos, George Vjestica and Larry Mullins, Cave stands firm, delivering stories of heavy burdens and tortured psyches without retreat to a hungry, adoring crowd. When he declares, "Well, look at me now" in "Jubilee Street," its gentle, sumptuous interplay of guitar and piano giving way to a swirling storm, the wounded Cave becomes fanatical, like a modern-day Captain Ahab.

Only one song from *Skeleton Tree*, the lovely, tremulous "Distant Sky," is included here, its moody elegance heightened by the ravishing songbird stylings of Danish soprano Else Torp. The sky is, indeed, crying.

– Peter Lindblad

ELVIS PRESLEY
WHERE NO ONE STANDS ALONE

RCA/Legacy (CD)

★★★

This album uses the same concept as the *If I Can Dream* and *Christmas with Elvis* releases, matching Presley's vocals with new instrumental and vocal backing.

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But in this case, he's not backed by the Royal Philharmonic Orchestra, but rather a more stripped down arrangement of rock instrumentation (guitar, bass, keyboards, drums), a horn section, and backing vocals by some of the performers who worked with him, including members of The Sweet Inspirations, The Imperials, the Stamps and Darlene Love (who appeared in Presley's 1968 TV special *Elvis*).

Most of the songs are drawn from the *How Great Thou Art* (1967) and *He Touched Me* (1972) albums. The new arrangements certainly have a more modern feel; the new version of "How Great Thou Art," for example, cuts the flowery piano that opened the original version of the song. Conversely, the original version of "Saved" (featured in the Elvis special) is more robust than the new version (though the latter does have a less flashy, "showbizzy" ending).

Lisa Marie Presley duets with her father on the album's title track. She's in good voice, on what's one of Presley lesser-known religious numbers. It's one of the strengths of this release, which mixes such typical selections as "Crying in the Chapel" (which reached No. 3 on its original release in 1965), "You'll Never Walk Alone," and "Amazing Grace," with more unexpected choices like "I've Got Confidence" and "I, John." "He is My Everything" is the sacred version of a song Presley also recorded with more secular lyrics, "There Goes My Everything."

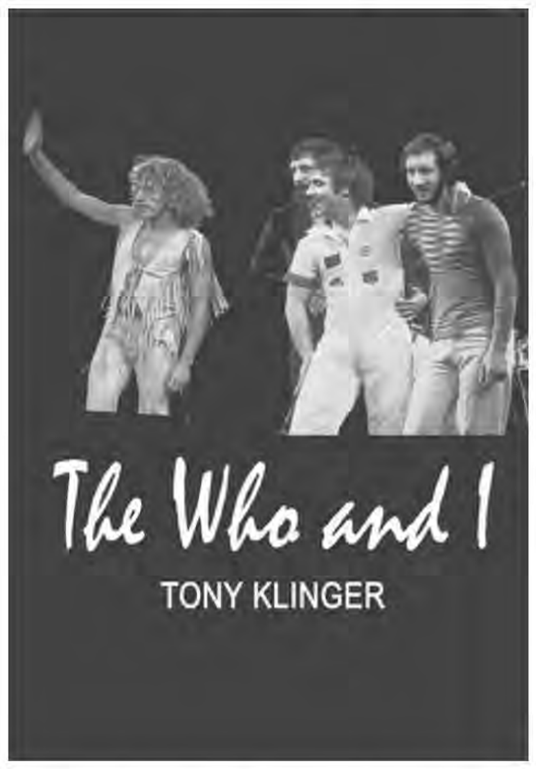
Overall, it's an enjoyable album to listen to. Nonetheless, it's hard not to think of these kinds of releases as simply being another means of getting you to buy the same material again. They also pose an interesting question. In the future, will any artist's work ever be considered "finished," when individual elements can be plucked out of the original recording and placed in a shiny new setting? By that standard, any artist's music could be reworked into eternity.

– Gillian G. Gaar

TONY KLINGER
THE WHO AND I
Gonzo Multimedia
(Paperback)

★★★

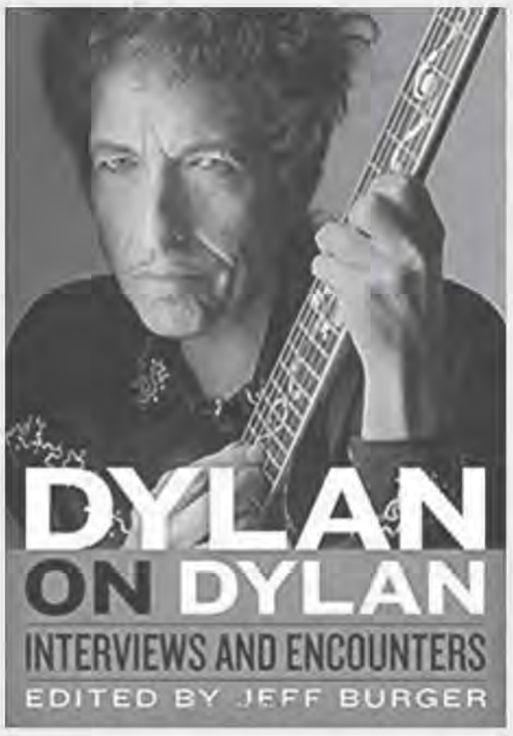
Klinger, a producer on the 1979 documentary film about The Who, *The Kids Are Alright*, writes in a very frank style about the making of the film in this book. While the book should interest fans of The Who, it might also be useful to film students as there is a good bit of discussion about filming techniques and haggling over the financing of the film. It is a no-holds-barred account about the film that includes quite a few sex and drugs references and blunt criticisms of band members Pete Townshend, Roger Daltrey, John Entwistle and Keith Moon as well as the band's manager Bill Curbishley and the film's director Jeff Stein. In particular, Klinger singles out Entwistle and Moon for criticism but also praises their considerable musical ability in addition to Entwistle's stellar work on the film's soundtrack. Klinger also praises Moon as "the soul of band" and writes of Moon, "Without him the band probably would have been too dark to succeed." Of meeting Moon for the first time, Klinger writes, "I realized immediately after our first meeting that it would be a miracle if Keith Moon lived long enough to attend the film's premiere." As it turned out, Moon didn't. He died in September 1978. Of the four members of the band, Moon is featured the most prominently in the book, and the section that concerns the time that the crew



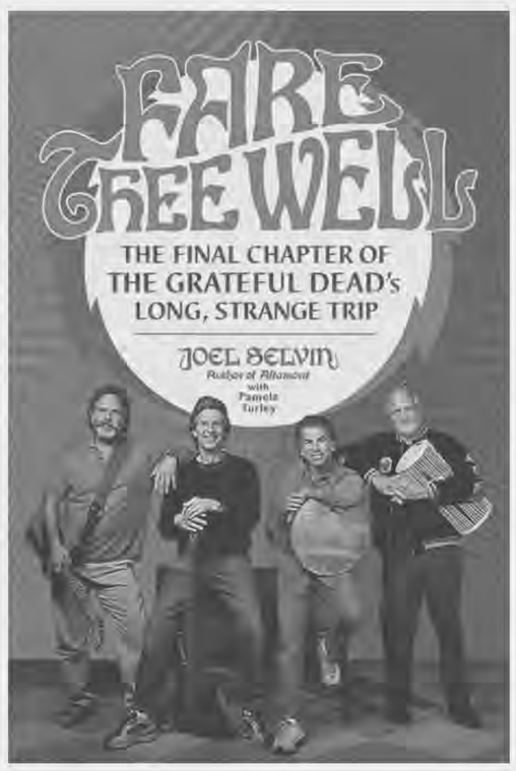
QUICK PICKS

BY GILLIAN G. GAAR

JEFF BURGER
DYLAN ON DYLAN
Chicago Review Press
(Hardback)
Genre: Rock
Summary: Of course, rock's premiere wordsmith has no trouble with interviews. This delightful collection spans Q&As from 1962 to 2016, including both the usual suspects (*Sing Out!*) and the unexpected (*AARP: The Magazine*). A nice bonus: outtakes from the Scorsese Dylan documentary *No Direction Home*.



JOEL SELVIN, PAMELA TURLEY
FARE THEE WELL
Da Capo Press (Hardback)
Genre: Jam Band
Summary: After Jerry Garcia's death, the members of the Grateful Dead carried on in various permutations, though given the backbiting and in-fighting documented here, you might wonder how they managed it. There are also fun bits of trivia (like Tipper Gore playing congas with the band at a party).



MARTIN POPOFF
PINK FLOYD: ALBUM BY ALBUM
Voyageur Press (Hardback)
Genre: Prog
Summary: Popoff takes you through 15 key albums in the Floyd's catalog, seen not through his eyes, but those of his interviewees, including Steve Rothery (Marillion), Nick Beggs (Kajagoogoo), Steve Hackett (Genesis), and Dennis Dunaway (Alice Cooper), to name a few. A nice photo selection rounds out this handsome volume.

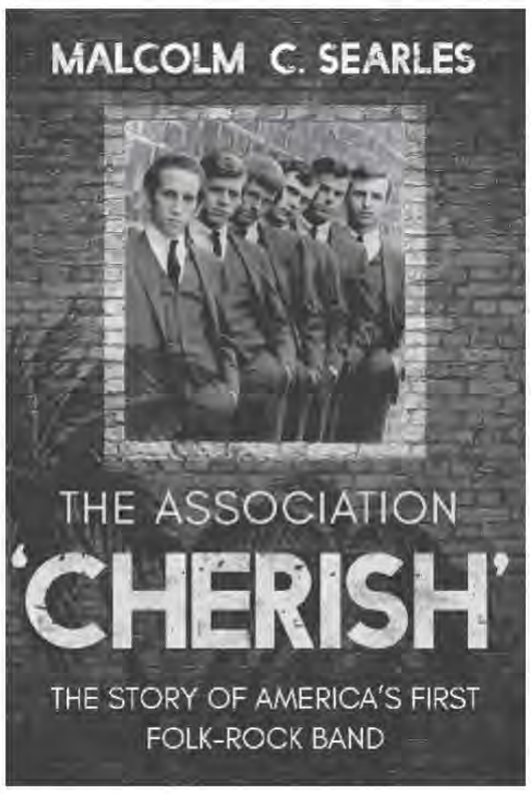
GREG PRATO
100 THINGS PEARL JAM FANS SHOULD KNOW & DO BEFORE THEY DIE
Triumph Books (Paperback)
Genre: Grunge
Summary: What's the connection between Pearl Jam and Crohn's Disease? What year did the band come close to breaking up? Just how many drummers have served in Parl Jam anyway? The answers to these and 97 other queries can be found in this book, which unearths all kinds of fascinating nuggets.

spent in Malibu, California (where Moon resided at the time) shooting Moon's sequences in the film is quite entertaining if more than a bit bizarre.

Klinger discusses how the image of The Who was important to the band's members and writes of when Daltrey refused to have his arrival by helicopter for the first day of filming in July 1977 shot for the film because he felt that it clashed with his and the band's working-class street cred. Daltrey, referencing Led Zeppelin's *The Song Remains The Same* film, said that he didn't want The Who's film to be like that, with "bloody long Cadillacs" crossing the bridge.

Klinger had wanted to direct the film and was not happy when that didn't happen, so readers should keep that in mind when reading Klinger's criticisms of the job that Stein did in his direction of the film. No reader of the book will likely view *The Kids Are Alright* the same again, particularly the performance scenes that were shot for the film at London's Shepperton Studios. As Klinger writes, that performance was the last time that Moon ever played with the band.

– John Curley



MALCOLM C. SEARLES
THE ASSOCIATION 'CHERISH'

Matador (Paperback)

★★★★

Malcolm Searles provides a thorough account of everyone who was in or tied to The Association before, during and after their '60s hit years, from their folk-rock roots to oldies concerts today.

The first time the band heard themselves on the radio, they "went bananas," as DJs flipped over the mid-tempo "Your Own Love" in favor of its intended flip side, "Along Comes Mary," with its rapid fire vocal delivery. A few months later, it was a DJ in Ohio, playing the album cut "Cherish," that led to its single release versus the planned youth anthem, "Enter the Young."

With "Windy," Larry Ramos, of Hawaiian/Filipino descent, from the New Christy Minstrels, joined the group, and we learn of non-white racial concerns in joining the former band for their scheduled television appearance. "Never My Love," was first rejected by The Lettermen, and became The Association's next big hit.

The Association performed at the Monterey International Pop Music Festival and had several television performances, including playing the flip side "Requiem for the Masses" on The Smothers Brothers Comedy Hour with Dick Smothers questioning the validity of the war in Vietnam.

The group turned down songs that became hits for others including "MacArthur Park" in the '60s and a pair of songs that became Top 10 hits for The Hollies in the '70s, "He Ain't Heavy, He's My Brother" and "The Air That I Breathe."

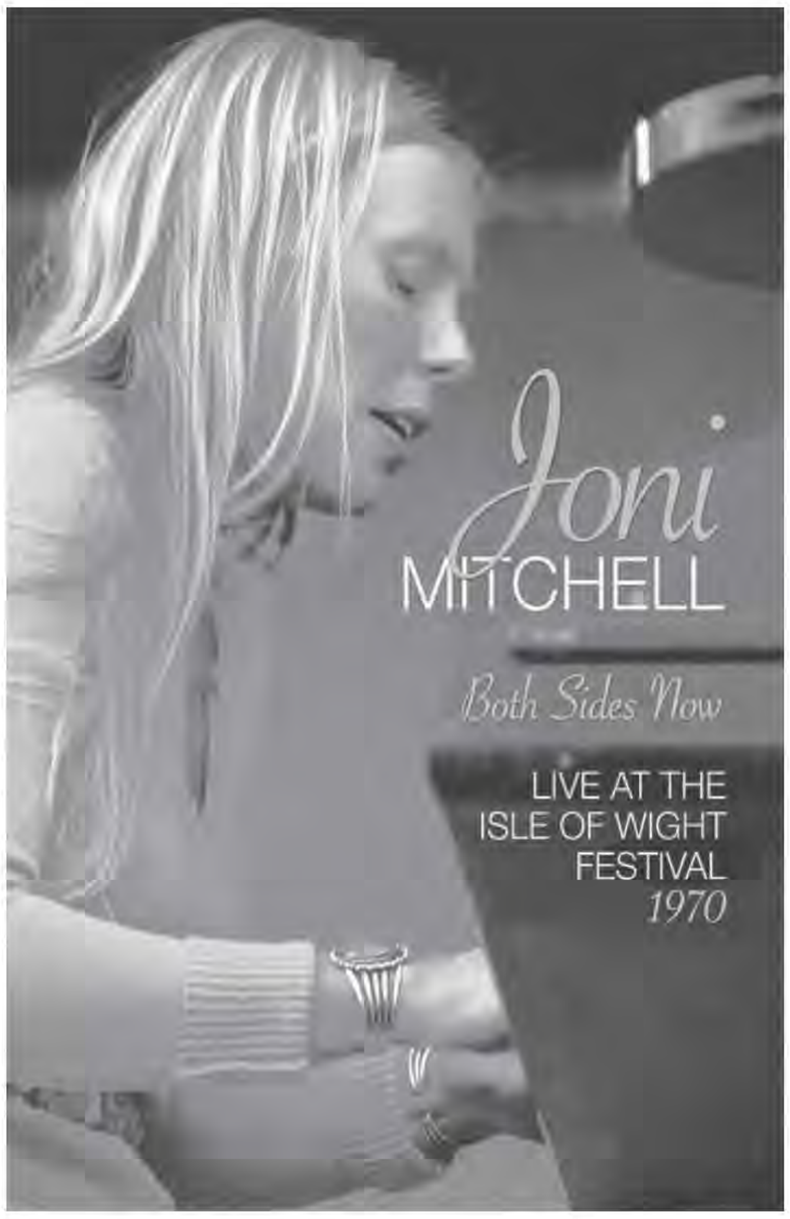
After disbanding in the late '70s and then reuniting, they busted a band in 1980, who performed under a licensing agreement to be "The Association." Members of the original band passed a note to the band on stage, letting them know they were in the audience that night.

The real Association continued with recordings and a steady concert schedule, propelled by the Happy Together Tour, which began in 1983, sharing the stage with The Turtles and others.

In 2003, The Association were inducted into the Vocal Group Hall of Fame, in Sharon, Pennsylvania, the hometown of The Lettermen's Tony Butala and Vocal Hall co-founder. In 2016, they were inducted into the Pop Music Hall of Fame, also in Pennsylvania.

Lesser known and rarer Association recordings are covered. Many band members were interviewed, exclusively for this book. Old *Goldmine* interviews are also referenced in this half-century musical journey, from an author whose previous book covered David Gates and Bread.

–Warren Kurtz



JONI MITCHELL
BOTH SIDES NOW: LIVE AT THE ISLE OF WIGHT FESTIVAL 1970

Eagle Vision (Blu-Ray)

★★★★★

Early in her career, Joni Mitchell personified the waifish image of the typical forlorn folksinger. Armed only with an acoustic guitar or solo piano, she sang songs that extolled idyllic innocence through a sound that was imbued with both fragility and finesse. Ironically, although she wrote a song about the most famous festival of the era — that of course being "Woodstock" — it was left to Crosby, Stills, Nash and Young to claim the credit.

Mitchell's own encounter with some festival frenzy occurred a year later when she became a featured headliner at the Isle of Wight, a setting that didn't exactly match her reticent demeanor. The majority of the other headliners were bands of a harder rocking variety — ELP, Ten Years After, Jimi Hendrix, The Who, The Doors, The Moody Blues, Free, and Jethro Tull, among them.

Not that she was the only folkie among them; Melanie, Joan Baez, John Sebastian and Richie Havens also reprised their Woodstock roles. Yet it was Mitchell who was particularly plagued, not only by the vastness of the crowd, but also by the audience's unruly and unmanageable behavior. She was interrupted on several occasions by shouts and obscenities, and when a crazed hippie named Yogi Joe ran on stage and forced her to flee, she was booed repeatedly when Mitchell's manager hauled him off.

To her credit, Mitchell persevered, rejoining her setlist midway through and admonishing the audience to show some respect for the entertainers onstage. She won them over against all the odds, even prompting a subsequent headline from *Melody Maker* that read "Joni Triumphs!"

That combination of turmoil and tranquility is evidenced entirely on *Both Sides Now: Live at the Isle of Wight Festival 1970*, a sterling documentary by the late Academy Award winning director Murray Lerner. While Mitchell's performance naturally takes center stage, the archival footage and view of the chaos from the artists' perspective helps heighten the drama and put the scenario and spectacle into historical context. Mitchell herself elaborates on the incident in hindsight, but it's the scenes of her attempting to cope with the crowd that makes this such a revealing and revelatory encounter.

Naturally, the songs themselves are the essential additives, and with the inclusion of such seminal classics as "Chelsea Morning," "For Free," My Old Man," "Big Yellow Taxi," and, natch, "Woodstock," the film offers the equivalent of Mitchell's greatest hits of that earlier era. A remarkable document of historic significance, *Both Sides Now* offers an unintentional example of some unexpected yin and yang.

– Lee Zimmerman

BY LEE ZIMMERMAN

Tobias The Owl records under a strange handle, but his MO is anything but offbeat. Tobias, whose real name is Elijah Dhavvan, is a university professor – and a medical professional as well – but he's also a serious songwriter who's especially astute when it comes to exploring an unlikely divide that finds art and science forming a common bond. That may appear to be a heady proposition on paper, but the results manifest adroitly in his tellingly titled third album, *A Safe Harbor for Wayward Echoes*. Both instantly affecting and profoundly articulate in ways that can only be measured in terms of a decided folk finesse. Tobias may be an intellectual but he possesses the heart of a poet, and while his instincts may trigger some high-minded conceits, his songs are grounded in emotion and introspection. He reportedly wrote 170 songs for the album while battling cancer, and the results prove it was well worth the effort. Ben Harper and Laura Veirs contribute their talents to the album, but it's the skill and subtlety that's imbued throughout which encourages the listener to lean in and listen. Consider this Tobias' triumph.

After seven well received albums, **American Aquarium** is still sharing their hardbitten tales hewed from the heartland. Their latest album, *Things Change*, may be their best yet, thanks to a concise execution and a strong set of songs that seizes on that sentiment and makes the material all the more affecting. Credit singer/songwriter/vocalist B.J. Barham for investing his soul in these songs, with titles that tell all – "One Day at a Time, "Tough Folks," and "The World Is On Fire," chief among them. The gritty delivery and tenacious tack lend an air of authenticity that affirms the fact that they possess an authentic insurgency is borne from true cause. Indeed, the rugged resolve ensures complete credibility and an album for the ages. It's also further proof that if you haven't taken note already, American Aquarium qualify as ones to watch.

A former member of the Tenderhooks, **Jake Winstrom** left his East Tennessee environs for Brooklyn, the current gathering spot for those with wider ambitions. Indeed, the move seems to have paid off. His new solo release, *Scared Away the Storm*, is a sprawling set of songs with a vintage feel, tunes that recall the classic sounds of the '60s and early '70s when bands breached the parameters of pop and country with a decidedly accessible sound. Returning to the origins of that original Americana style, Winstrom offers up a series of winning melodies that all but assure instant engagement. His winsome vocals convey his delicate designs, a delivery so tender and touching that it attracts notice right from the get-go. The arrangements are exquisite as well, and if Winstrom's subjects appear to have him prone to cynicism – via titles like "Breaking Up the Band," "Caroline, Urgh," "Unglued," etc. – his lilting means of expression and wholly assured finesse belie any real pessimism or pretence. Never mind the lapping tongue of the dog that graces the cover; *Scared Away the Storm* will keep the menacing clouds away.

Tobias The Owl,
A Safe Harbor for Wayward Echoes

American Aquarium,
Things Change

Jake Winstrom,
Scared Away the Storm

Keith Morris & The Crooked Numbers,
Psychopaths & Sycophants

Mark Huff,
Stars for Eyes

Paul Collins,
Out of My Head

If *Psychopaths & Sycophants* seems like an ominous title, suffice it to say **Keith Morris & The Crooked Numbers** clearly don't mean that to be any accident. Subtitled *A Message from Charlottesville*, the album openly expresses the caution and concerns that accompanied the violence that transpired in that Virginia city and which found the president blaming "both sides" for the tragedy that resulted in its wake. Morris attacks his subjects with a grit and growl that brings to mind a mid-'80s Bob Dylan, with songs that are articulate and evocative all at the same time. His backing band helps express those intents in ways that bring to mind the E Street Band, a tightly knit and solidly structured ensemble. It makes for a compelling listen and given Morris' clear conviction and the subject matter at hand, it's no exaggeration to say this is essential listening. These are indeed dangerous times, so credit Morris and company for sounding an alarm and singling out those psychopaths and sycophants that need to be called out for their crimes.

Singer-songwriter **Mark Huff**'s *Stars for Eyes* represents a stunning turn in his MO, from the somber sound that marked his earlier albums to a stoic-sounding collection that makes an emphatic first impression. Huff varies the moods and his decision to shift his stance from the more introspective fare of his previous outings to a more accessible approach makes the new album especially inviting. Leonard Cohen's "Almost Like the Blues" and his remorseful "I Know You Don't Want My Love" notwithstanding, it's an upbeat and ebullient set overall, with an allure and effervescence suited to win over new admirers. Huff is a tenacious troubadour, flush with credence and conviction, yet there's nothing tedious about the methods he employs. The material flows easily and gracefully, with hardly any hint of unnecessary gravitas. The result is a set of songs that's as sparkling and illuminating as the title suggests, and indeed, for those unawares of Huff's history, it's the perfect place to begin.

Paul Collins' resume includes two of the seminal bands of that plied their way into the '80s power pop hierarchy, The Nerves and The Beat. Both outfits helped define the genre and establish an insurgent influence that lingers to this day. Although they failed to make much of an impact as far as the wider rock spectrum is concerned, Collins' career has continued unabated, thanks to a series of superb solo albums and the revival of his earlier outfit under the banner of the Paul Collins Beat. His latest individual excursion, ironically entitled *Out of My Head*, affirms the fact that he's still on top of his game, even though it's been a dozen years since he last released an album under his own aegis. As always, Collins' propulsive instincts are well tuned and his upbeat attitude keeps the mood effusive throughout. He caps the set with a beautiful ballad, "Beautiful Eyes," bringing the album to a stunning conclusion and asserting this effort as yet another on which he might easily rest his reputation.

SAXON INVASION

BRITISH HEAVY METAL BAND **SAXON** REISSUES ITS EARLY BACK CATALOG.

BY MARTIN POPOFF

GIVEN THE DEMISE of Lemmy—and horribly, in fact, the entire classic-era three-man Motörhead lineup—it's been left to Saxon and Iron Maiden to fly the flag for what was called the New Wave of British Heavy Metal (NWOBHM), an explosion of proud heavy metal bands that shook Merrie Olde England between 1979 and 1983. Maiden, of course, is in a whole different bracket, but Saxon is still in the trenches, cranking out solid new music and touring regularly across North America.

What we're here to celebrate is deluxe CD reissues of the band's first six albums, from *Saxon* (1979) through to *Crusader* (1984). And man, do they make a beautiful set. The design is utterly consistent across all six—and go to your wall and look at your reissue sets, and you'll realize how rare that is. Each is housed in a high-gloss, hard-back cover, featuring stitched-in booklets stuffed with band photography and memorabilia shots, full credits, full lyrics, with one negative being that there are no liner essays. Each also includes a bevy of bonus tracks.

First off is *Saxon*, and as weak as the album is, I almost expected the label to ignore it. But I'm glad they didn't, because a fresh listen reminds this longtime fan (yes, I wrote away and joined the Saxon Militia in 1980) reveals a pretty decent album that comes alive on this CD reissue. Bonus material includes five album tracks from 1978 demo sessions, six from a BBC session, and three Castle Donington live tracks, but no real rarities of which to speak.

Wheels of Steel (1980) is considered a biker metal classic, given the speed metal of "Motorcycle Man" the tough AC/DC swagger of the title track, and the classic epic, melodic metal of "747 (Strangers in the Night)." Included are three demo tracks and five live tracks from Monsters of Rock, everything bonus being songs that appeared on the album.

Strong Arm of the Law is a funny record, compact, scrappy, Saxon sort of coming back down-to-earth and hitting the pubs after the world-beating magic of *Wheels of Steel*. A classic song, however, fell out of the mix, namely closing track, "Dallas 1 PM," about the Kennedy assassination. Included are a bevy of

PUBLICITY PHOTO

BBC session tracks, alternate mixes and early versions, but again, no crazy rarities.

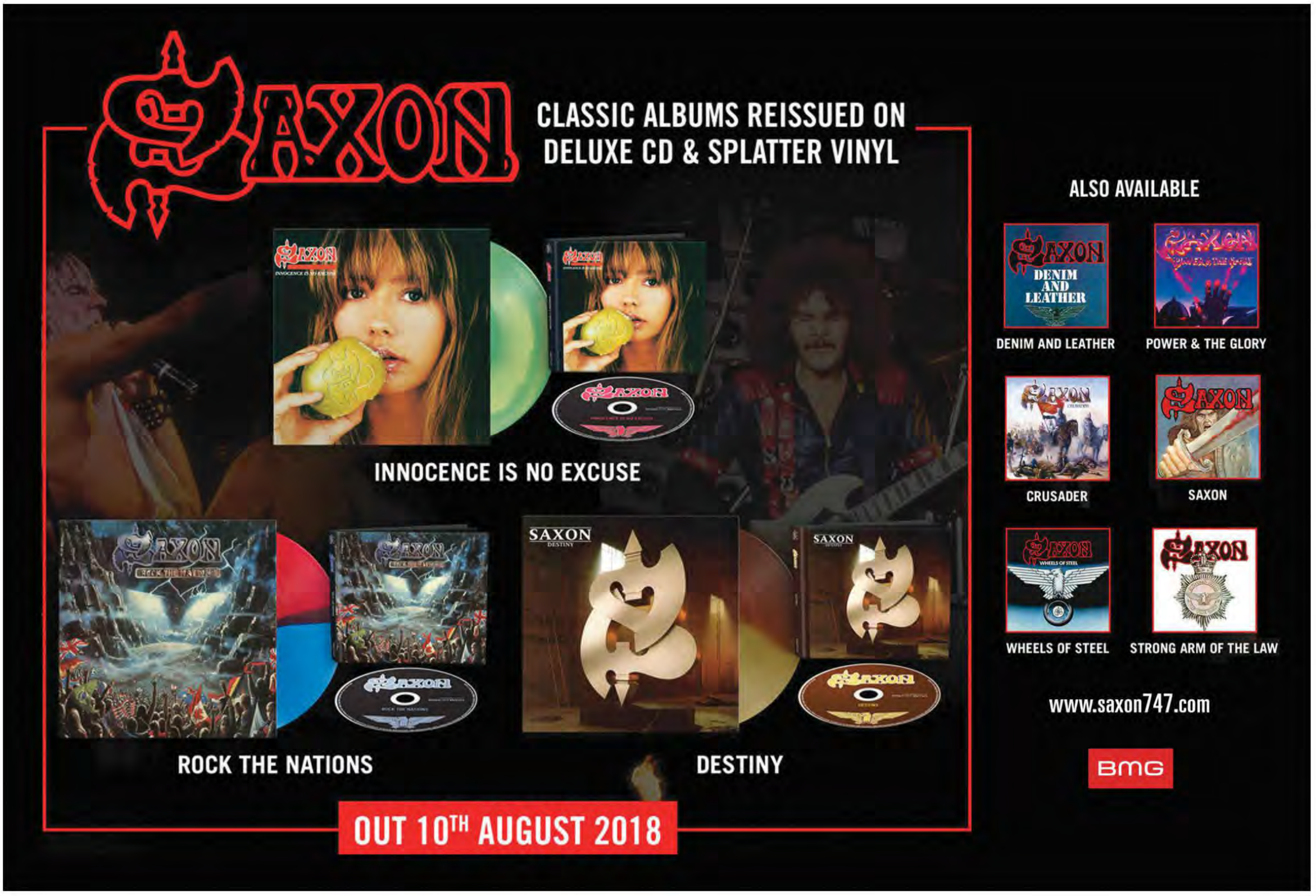
Denim and Leather (1981) contains a similar, modest, almost Krokus-like writing style as its predecessor, but the production and the performances are top shelf. For this reason, it's a beloved Saxon classic, featuring perennial anthems like "Princess of the Night," "And the Bands Played On" and "Denim and Leather," the latter two helping to build Saxon's reputation as the foremost band representing the metal cause, alongside, perhaps, Judas Priest.

Minor classics behind them, Saxon completely change everything up, and construct what is widely considered one of the greatest metal albums of all time, 1983's *Power & the Glory*. The album is one of the greatest examples of a drummer utterly transforming a band, Nigel Glockler coming in and in the process bringing a huge amount of energy and aggression to a band that was often twee. What's more, the band record in America with smooth operator Jeff Glixman who goes completely against character here and gives the band a molten, redlined production that threatens to shred one's woofers. The writing—it's a group credit—is also fantastic. The band's characteristic simplicity and appreciation of atmosphere is retained, but there are more fiery licks, and the contributions of Glixman and Glockler also serve to dress things up.

And there are really good bonus tracks here, including demos of these great songs, along with two non-LP tracks, "Make 'Em Rock" and "Turn Out the Lights," the first, a bold and vigourous rocker. The second, had it been included, would've been the album's most melodic and commercial track, a possible single.

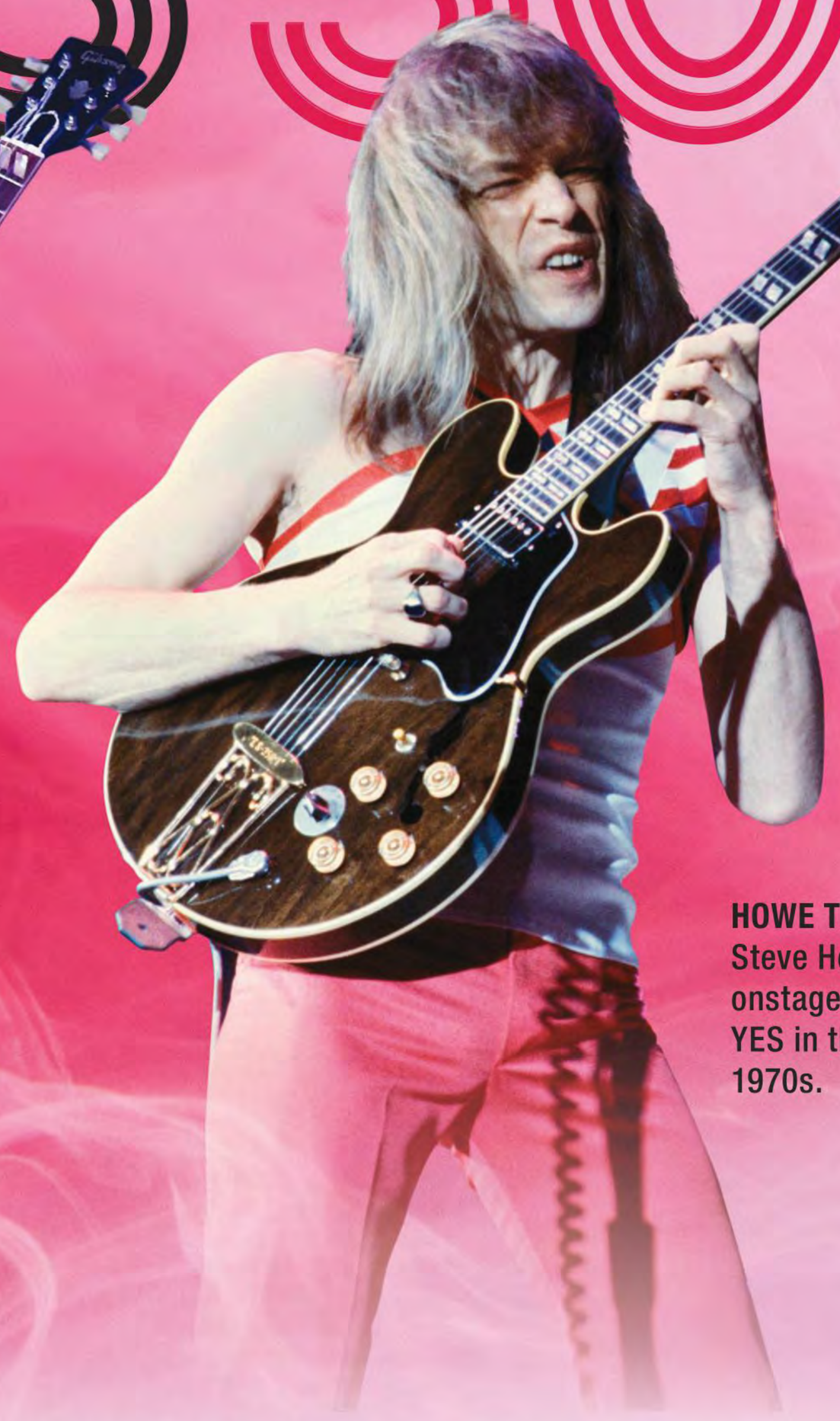
Anything after *Power & the Glory* would've been a let-down, and *Crusader* is somewhat that record. The production, courtesy of Kevin Beamish, is kind of eccentric, atmospheric, gutted of midrange. The songs in general, are much more commercial, and even the heaviest ones are uninspired. Still, "Sailing to America" is a guilty candy rock confection and the title track, similarly shamelessly melodic, is epic enough to have lasted. This edition of *Crusader* offers substantial bonus tracks, including many demos of the album tracks, along with non-LP tunes, "Living for the Weekend," "Borderline" and "Helter Skelter." The latter is not the Beatles song, but a kind of simple hard rocker that would've been one of the better tracks had it been included on the album. "Borderline" is less consequential, as is "Living for the Weekend."

All told, the best thing about this reissue program is that it exists at all, furthemore that much effort has been put into it. But thank Saxon as well, because as I sit here surveying the covers of all these records, I realize that all of them are quite drastically different from each other, each with their own personalities, with wildly different productions and even songwriting styles, even if there's somewhat of a pairing between *Strong Arm of the Law* and *Denim and Leather* in that respect. In any event, these reboots are highly recommended, and if anything, you should lay down your dollars for these to encourage the band to keep writing new music, and then delivering it as triumphantly as they have been across the 2000s thus far, with more most definitely to come.



YES 50

HOWE NOW: Steve Howe performing with the 'official' YES lineup in 2018.



HOWE THEN: Steve Howe onstage with YES in the 1970s.

YES GUITARIST **STEVE HOWE** CHARTS OUT THE PROG LEGENDS' GOLDEN ANNIVERSARY

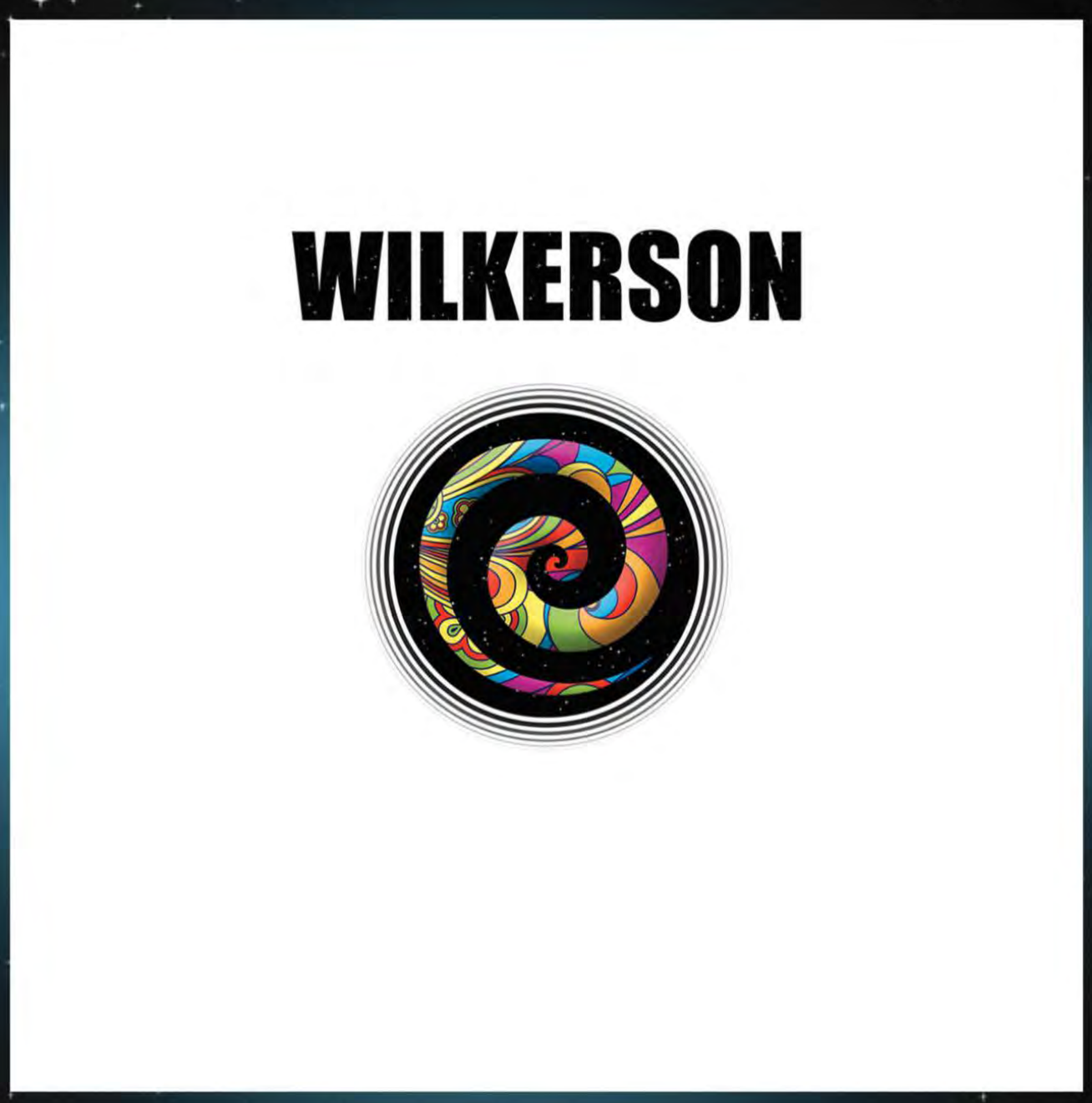
BY HOWARD WHITMAN

For a band whose music espouses peace and harmony, YES has certainly had its share of drama.

A history of personnel changes recently culminated in what may be the most dramatic turn yet, a situation in which two versions of the pioneering progressive rock band—YES (official, a direct continuation of the YES band that has stuck it out for decades) and YES featuring Anderson, Rabin and Wakeman (a group that debuted in 2016 uniting founding YES vocalist Jon Anderson with two musicians who played a significant role in YES history, guitarist Trevor Rabin and keyboardist Rick Wakeman) are playing concerts.

Amazingly, through all of the partings and reunions, there has been at least one YES in existence for 50 years now. The official YES lineup, led by longtime guitarist Steve Howe, celebrated the band's 1968 formation this summer with an innovative tour that featured the return of founding keyboardist Tony Kaye and YES veterans, drummer Alan White, keyboardist Geoff Downes, vocalist Jon Davison, bassist Billy Sherwood (who replaced founding bassist Chris Squire

HOWE NOW: SCOTT DUDELSON/GETTY; HOWE THEN: FIN COSTELLO/REDFERNS



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— ROBERT KINSLER, ROCK 'N' ROLL TRUTH

"The album is truly a feast for the ears – one listen and you'll be hooked. ...many pop-rock fans will no doubt be adding the album to their list of the finest records of 2018."

— JOHN BORACK, GOLDMINE MAGAZINE

"I've been waiting all year for "Wilkerson." You Still Owe Me A Kiss" has enough hooks to snag a flounder. Sounds like a lifetime love of music turned into 3 minutes of pop bliss by Danny Wilkerson. Carry The One, is a song Paul McCartney would be proud of, and coming from me, your resident Paul defender, that is a compliment. Please explore this incredible record. It's special, trust me."

— SAL NUNZIATO, BURNING WOOD

"...sounds to me like you are a fan of a band closely associated with this very building. Plus a little bit of Supertramp, 10cc and Andrew Gold. Am I right? All good stuff in my mind. Your album is full of great pop tunes and I had a great time working on it."

— MILES SHOWELL, ENGINEER, ABBEY ROAD STUDIOS

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in 2015 following the latter's passing from leukemia) and drummer Jay Schellen augmenting White.

Goldmine spoke with Howe about YES at 50, as well as other events planned around this outing, the (sort of) new album the band released this year, the possibility of new music, and if having two YES bands on the road has caused confusion among concertgoers.

GOLDMINE: *Not to dwell on this, but there is another band out there touring under the YES name. Has that caused any confusion among YES fans among audiences that you've encountered?*

STEVE HOWE: I don't really think that's a question, I think that's fact. Yes. We don't talk about it. We don't talk them up or talk them down. They can do this, and they can mess with the names and all that stuff. There's things they can't (do), but we don't really comment a whole bunch and let them get them on with it.

GM: *2018 saw a new CD release from YES,* Fly from Here: Return Trip, *a new take on the band's 2011* Fly From Here *release that features lead vocals re-recorded by Trevor Horn replacing 2008–12 YES vocalist Benoit David's work on the original release. How did this project materialize?*

SH: It was a bit of a surprise to us. Trevor felt that Benoit David did a good job but he was very coaxed by Trevor, as Trevor was producing *Fly From Here*. I think Trevor always felt that, because he was very involved in the lyrics and the songwriting, he had a loss (Horn's wife Jill Sinclair passed away in 2014) and some of those songs have a deep meaning to him. So we were sitting around, we'd done a show in London and Trevor had invited us around to dinner and he said, "I'd really like to sing this," and we were flattered and honored and pleased. So he just got on with it and then he remixed it, which was very nice, but he then collaborated a bit more with me and Geoff in London. I did a little bit more guitar, a bit more singing, we finished up the vocals on "Don't Take No for an Answer," the bonus track. It was mainly Trevor's thing, but there is a bit of collaboration with Geoff and I, and I think Trevor wanted that, he wanted to know that we were both totally behind the idea. So there it is, it's a new version of an album that was out in 2011. It's an unusual thing, but there are all sorts of unusual twists in YES.

GM: *Speaking of new releases, you have a very creative lineup in place with Billy, Jon, Geoff, Alan and yourself. You all write, you're all artists in your own right—is there a chance we'll see a new YES album?*

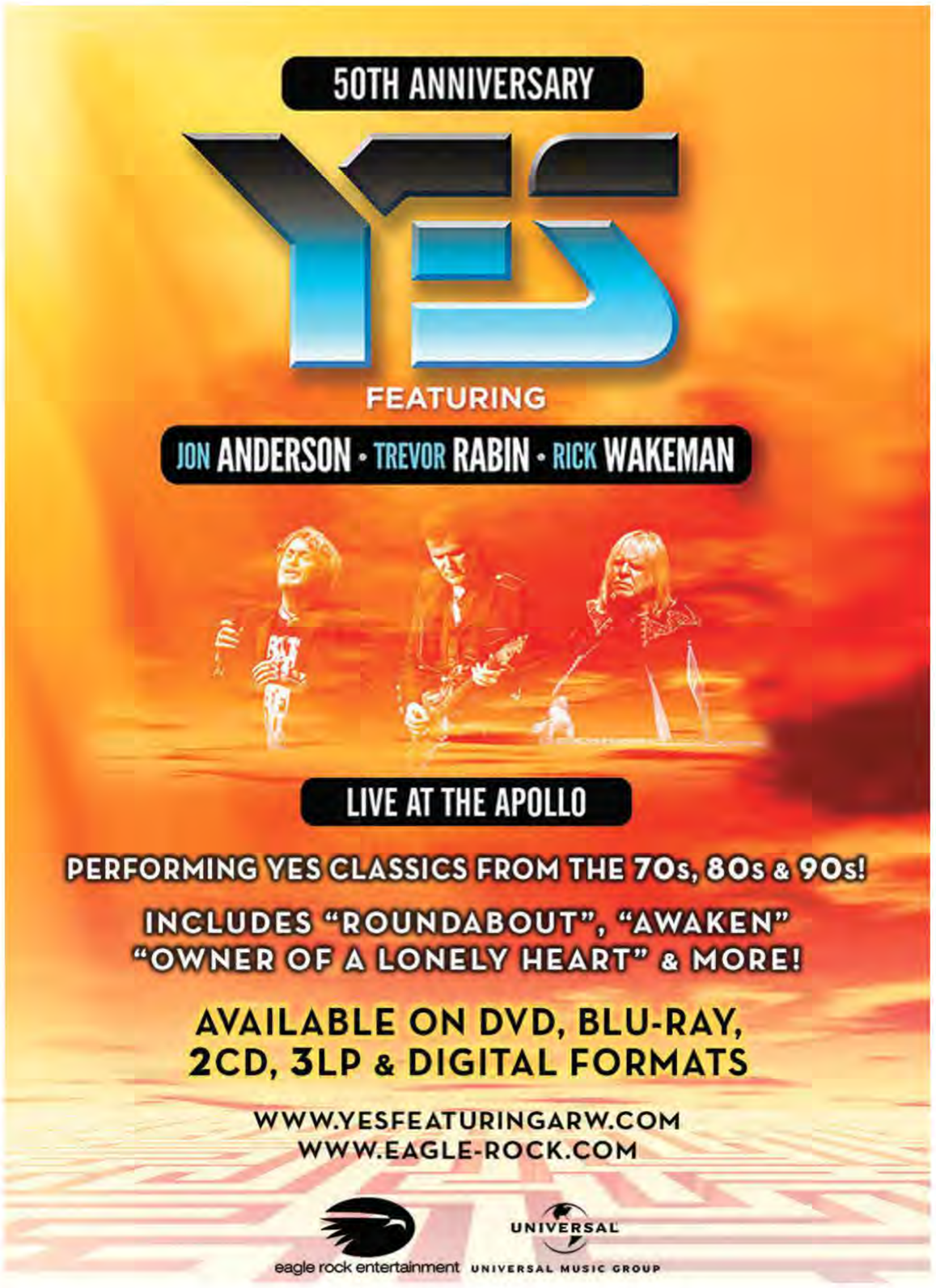
SH: We're considering it. We're not rushing out to try and get a big advance and then go on holiday. We want to make a record that's front-ended with the music. Until you've got music, you haven't got anything. You can talk the arms and legs off somebody and get an advance and make some record. What we want to do is know what we're doing, nurture the music and go about it in a different way. We're certainly not going to have an orchestra, and we're certainly not going to let a producer tell us what to do. The things we are going to do are going to be the right things for the music and the sense of it being a band. It's not a Steve Howe album, it's not an Alan White album; it's going to be YES album if we get there. So we're not making any promises and we're not committed, but that's actually a much freer way, and my rule about myself as much as possible is that I'm a musician because I need the freedom to do that. I don't want to be nurtured in those ways. I'm a very experienced professional musician, so I can get on with things. Hopefully that will spread around the band and the other guys will understand that it's important, but there's no point in finishing up something that isn't going to be as lasting as some of the great things we've done. So it's a bit of a challenge and I think that's a good thing to have.

GM: *Billy Sherwood is a prolific producer, and he's always ready to record, right?*

SH: Billy's got a lot of capability, skills and talent. We talk about it quite often. We all do have a creative thing in our own particular way. We all fit into this jigsaw.

GM: *Chris Squire would speak of YES going on after people retire, with new people carrying on the legacy. Do you envision that happening?*

SH: I don't have a crystal ball, but the way it looks at the moment, there could be all sorts of ways it continues. I don't know. I don't know what tomorrow brings, but I hope it's good. I hope it tastes nice.



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WITH AN ELECTRIC NEW ALBUM, **URIAH HEEP** ARE LIVING THE DREAM.

HEAVY HEEP

BY MARTIN POPOFF

Uriah Heep (L-R): Mick Box (guitars), Russell Gilbrook (drums), Dave Rimmer (bass) Phil Lanzon (keys) and Bernie Shaw (vocals) are always electric on stage.

BRILL/ULLSTEIN BILD VIA GETTY IMAGES

ON THE HEELS of a triumphant North American tour in the spring of 2018, Uriah Heep return with their 25th album, *Living the Dream*;—also returning to promises of even more tour dates very soon for the continent. For classic rock fans astounded at the energy coming off the stage during the last campaign, it might serve instructive for them to know that a good dose of the band's energy was being fuelled by the fact that *Living the Dream* was already in the can, with the band's good spirits lofted further by how fast the record came together—and how over the moon the guys were about it.

The new album finds the band handed some sort of elixir of youth by producer Jay Ruston, but then again, Heep elders Mick Box, Bernie Shaw and Phil Lanzon have a bold and boisterous younger generation rhythm section in Russell Gilbrook and bassist Dave Rimmer to keep them on their toes.

"Agreed," laughs vocalist Bernie Shaw, a Canadian transplanted from British Columbia to Britian, now 30 years with the band, having joined for *Live in Moscow* way back in 1988. "Working with Jay Ruston brought a whole new dynamic back to the band, at least on the mixing side and the tonal quality of the album, that we'd been missing a bit on the last maybe two or three records. He's a bit new school, where we're old school. So he brought a lot of little ideas

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that we wouldn't have even thought of. But the fact that he was a really big fan of the band and really into what we were doing helped. We did this new album in 19 days, which is… even he was going, 'Holy cow, I broke my own record here.'"

"And he's got his own idea of how he wants to work in the studio, as most producers do," continues Shaw, down the line, sipping a Shiraz while barbecuing with his family at home in the U.K. "Which is a little bit different from the norm that we've been used to for the last few years. With Jay, we would do a complete song a day, whereas usually you go in and you'll record the drums first and then you record the bass and then the solos and blah blah blah and it's built up like that, like a plate of pancakes—that's how people record. But we recorded everything at once, and then we'd just drop in for a solo, drop in for the vocal, drop in for a harmony. So every day we actually had a completed song rather than me doing a guide vocal for a couple of days and then buggering off and then waiting for the guys to finish the backing tracks and then go in and do all the vocals in one hit."

"I wasn't quite sure if it was going to work for me, because it was going to be a lot of hard work vocally, but it worked so well that we were really, really on top of it from about the third day into recording. And you could feel it in the studio, that this was something special here, that the band was just in top form. The sounds are huge and new and powerful and bigger than we've had for a while. And at the end of the 19 days, we said okay, just take it home to mix them, it's not going to take long. We knew that we had a bit of a winner on our hands, because everybody who came in to listen to this one said, 'Oh my God, *how* long have you spent on this record?!'"

First single and video from the album, "Grazed by Heaven," upon advance release within a few days chalked up 82,000 views, and set the stage for what is sure to be a happy embrace of this heavy, organic, progressive record of action-packed songs. And about that action, well, one can't help but notice how much of it stems from the percussive might of Russell Gilbrook.

"Russell's been playing drums since he was four years old, okay?" chuckles Bernie. "He's been making money playing drums since he was six. So this guy has spent his whole life around drums. It's more than a passion for him and it's more than like, 'Yes, I do this for

URIAH HEEP
LIVING THE DREAM
(CD, LP)
5 STARS

CONVENTION HAS IT that confronted with a masterpiece like this, the aged reviewer is supposed to knock one star off because it's not 1973 anymore. A pox on that process, and one reason I defy it is because live, Heep deliver an almost evangelical show of classic prog metal, no weak links at any of the corners, be that bass and drums (the youth contingent), killer Hammond-mad keys, smiling Buddha guitar or, hardest to maintain, vocals and front duties, both of which Bernie Shaw perform against the rules of physics. I know, doesn't make sense, but I'm resisting the one-star docking because the band's transcendence live tells me that the electric chemistry all over *Living the Dream* is not processed, constructed, faked.

And so into *Living the Dream*, the band's 25th album in 49 years of existence, what is demonstrated is a collective as on fire and in tune with their base as is displayed over the band's 125 shows a year, inspiringly, all over the world. The comparisons are myriad. First off, producer Jay Ruston (Black Star Riders, Stone Sour, Winery Dogs, Europe) has captured the band lively, high-fidelity and old school within that fidelity, no distractions from the purity of the instrumentation, the only texturing coming from the use of a half dozen keyboard directives from Phil Lanzon, and a similar mélange from original member and anchor of the band, guitarist Mick Box.

But there are also spirited jams, such as exists for the whole back half of the eight minute-long "Rocks in the Road" – this mirrors the "The Magician's Birthday" punch-up Heep do live – and most pertinently, raucous, relentless drums from Russell Gilbrook. Seriously, Gilbrook is the engine room of modern-day Heep, driving his cohorts to excel. There's copious double bass, high hats are open and if he's not whacking those, there are constant showers of crash cymbals used as rides. The man even tears off a "Hot for Teacher" shuffle deep in the sequence, for "Goodbye to Innocence," a quick-paced Purple party blues that adds dimension to a record otherwise stuffed with the band's soul-replenishing Yes-like positivity and choruses with sublime hooks for miles.

Which brings up a point: those Purple comparisons will persist, but that's no slag. Both bands are making great records these days that are all about one guitar doing battle with a grinding Hammond, progressively, with note-density and circular logic and resolution. Add in a little Kansas, Led Zeppelin, Rainbow and massive reverence to classic Heep moments like "Easy Livin'" and "July Morning," and what we get with *Living the Dream* is an album that just might be the strongest of the fine spread that begins with 1995's *Sea of Light* return, after a couple wobblers in *Raging Silence* and *Different World*, Bernie's first two with the band. It's a sweet suite to be sure, but there's something about *Living the Dream* that finds the band putting aside any of their recent technological or stylistic nods to modernity in exercise of a defiance that leaves only pure and timeless Heep jubilance.

–Martin Popoff

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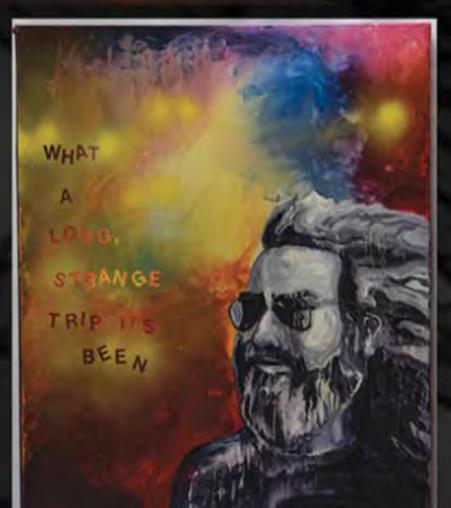

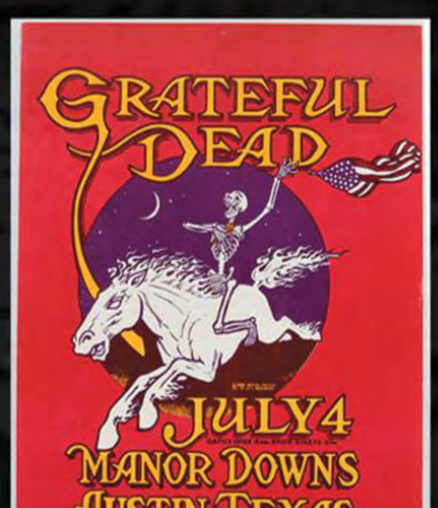

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a living'—it's really in his blood. And I think you can hear that in his playing. He's definitely one of the most hard-hitting drummers out there and by far the hardest hitting drummer I've ever worked with. And I was 62 last week. I've gone through a fair amount of drummers in my time, but Russell just has this certain singularity to his style. And I don't know why he's not more renowned that he is, for the power, the consistency; and his metering is just flawless. And he is a powerhouse. Dare I say, he's a shorter guy; he's not a six-foot-four mammoth of a man, but he's got such power. It's just scary. And he's like that every night. He's got a consistency like no one I've ever played with as well. If you're on the road doing 80 shows, you get 80 consistent shows. Uriah Heep are still doing upward of 120, 125 shows. I know every time I walk out on that stage, Russell is going to be behind me, just like a metronome on steroids."

Something I've always wondered is that why the band, in a live setting, seem to skip over a part of their history quite beloved by a sizeable chunk of the fan base, namely the *Abominog/Head First/Equator* period.

"Yes, the Pete Goalby era," reflects Bernie. "Well, I know a lot of people who zero in on it really love it, but a lot of the Heep fans of old that also go, no, that was just a bit too American, a bit too AOR. Pete was sounding just a bit too much like Lou Gramm, and it wasn't his fault—Pete is an amazing singer. You know, Trapeze was a brilliant band. But it's one of these love or hate areas. And for me personally, Pete's voice was a bit higher register than mine, and I find it hard to sing those songs. I mean, when Mick first asked me to join the band, it's because he said, 'You know, we do all the songs, but David Byron is still kind of the voice of Heep. And you've got it nailed, in your register. I mean, you do the songs justice.' I said, 'Well, I don't really know anybody else who was in the band, because when I think of Uriah Heep, I think back to 1970, '71, '72.' But it was in the '80s when Pete was there. And, you know, they sold a lot of records with Pete Goalby singing; *Abominog* was a Top 40 record, in America. And 'Stay on Top' and songs like that, they were really American radio-friendly. And he did very, very well in that era, even though it seemed to be very short-lived."

It did indeed get a little crazy with all the different lead singers in Uriah Heep once Byron got the boot for booze, but as luck would have it, in Bernie, Mick had found one of these rare talents that turned out to be able to belt it out effortlessly up into his 60s.

"I have no idea," says Shaw, asked how he's managed it. "But let me tell you, I do look upwards sometimes and I thank the big guy. I don't know why you gave this to me. Because I never acknowledged it when I was young. I wanted to be a guitar player, but for some reason I always had a microphone shoved in my face. And it wasn't 'til I was about 18 when I went, I'm really the world's worst guitar player, so maybe I should concentrate on this. And it's just something I've taken for granted. And okay, I like a glass of vino, but I don't do drugs and I don't smoke. Well, the only drugs I do now are aspirin and paracetamol, after a session. And I try to get eight hours of uninterrupted sleep a night. Because Uriah Heep are still doing four, five, six shows a week, and at our age, it should be twos and threes, like the Deep Purples, Status Quos and everybody else. But I don't know. I do know that I've always counted myself as a singer. I'm not a vocalist. You know, I breathe properly, I project properly, I warm my voice up when I need to and I cool it down when I need to. And I've never been an abuser—I'm not a shouter or a screamer."

Not a lot of vocal fry there—with Bernie it's about clarity.

"Yeah, and not saying I don't have my falsetto highs like, you know, the end of 'Sunrise' or 'July Morning.' I can get up there when need be. I don't know why I've got it, but I'm just happy I still have it. You know, we do have discussions once in a while. And, if I sound a little tired, I say to Mick, 'Well, how old was David when he sang the song? 23. Well, okay, I'm 59, I'm 60, I'm 62.' And we do not de-tune. We still tune to A440. And Dave, our bass player, was saying, 'You know, there's only a handful of bands on the friggin' planet that still tune to A440. Everybody de-tunes half a tone, a full tone, like your death metal or any of that, whatever—nobody ever tunes to A-440 anymore.' I said, well, we do. So it is a bit taxing sometimes."

And I guess if you're having a bad night, you can play this new one, "Rocks in the Road," 8:19 long, where the whole back end is instrumental, right?

"Yes," laughs Bernie, "Oh yeah, and same with 'Magician's Birthday.' There's like an eight-minute guitar/drum solo in the middle of it and I get to relax a little bit. But you know, you get on stage and the adrenaline just kicks in, and the audience, be it 200 or 2,000 or 20,000, they give you so much energy. You don't want to let them down."

In closing, asked why they chose *Living the Dream* as the title of the new record, Bernie figures, "We hear this phrase so often. 'Oh God, being a rock band, you guys must be living the dream.' And to a point, you go, yeah, if you like hanging around in hotel lobbies and airport lounges, tour buses—yeah, I guess we're living the dream. But there's a lot of work behind the scenes that people don't realize to get us to the stage. And that stage for an hour and 40, or an hour and 50 minutes, that's where we're living the dream. Because we are, Mick more than most, because he started the band back in 1969. He knows that just to be able to make a living out of what you love is a big conquest, let alone, what some 47 years down the line? And we're still filling halls, and getting new audiences who are getting younger, not older, but the older guys are still there with us. It's very continual. And so we are—we now really are living the dream."

RICHARD STOW

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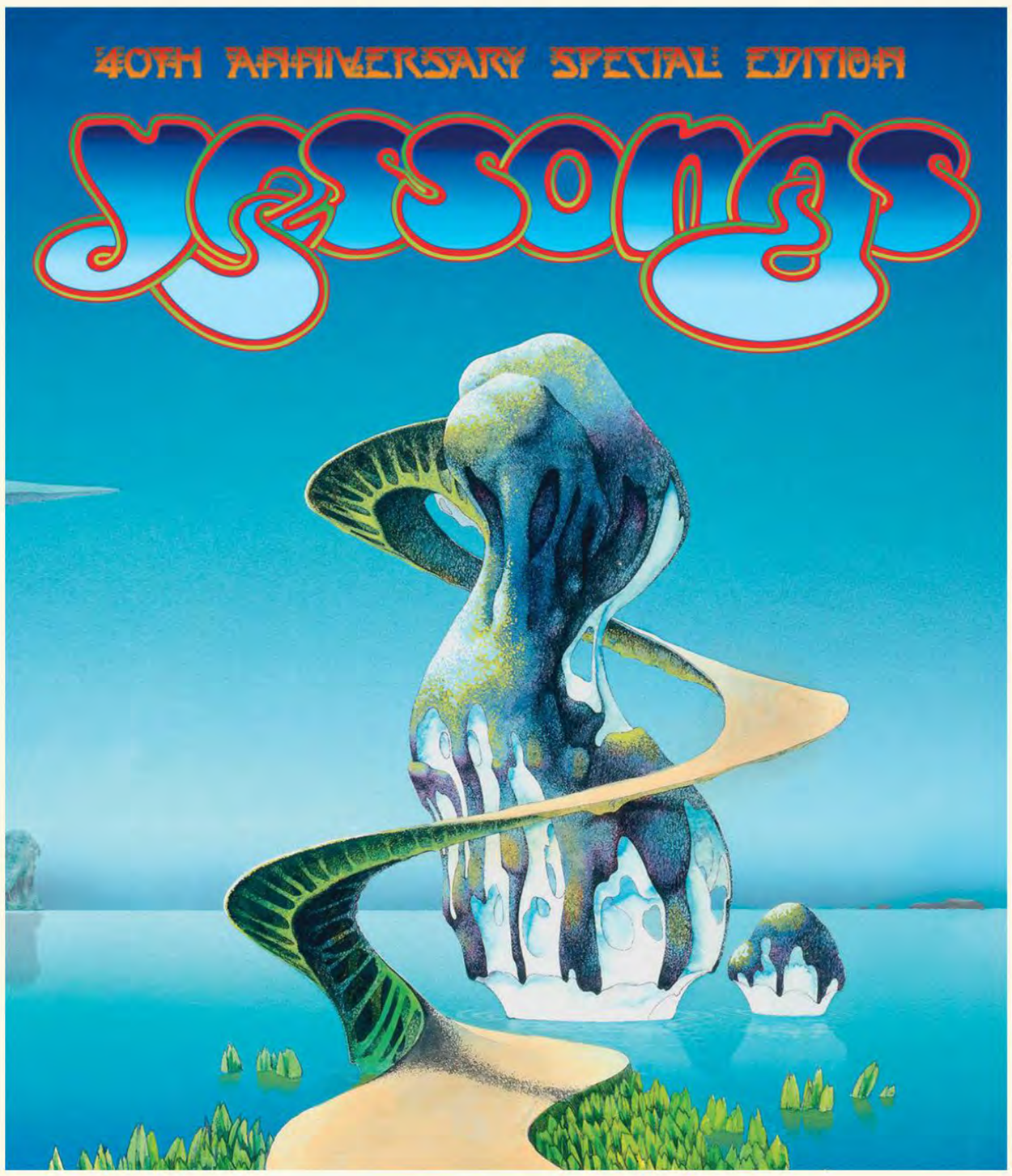

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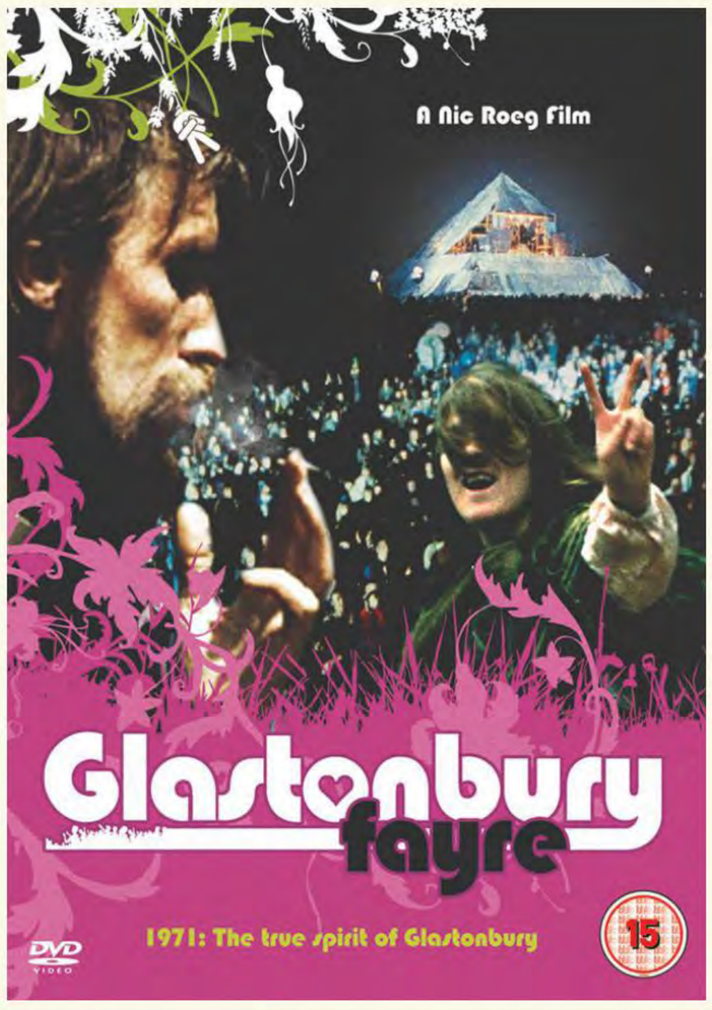

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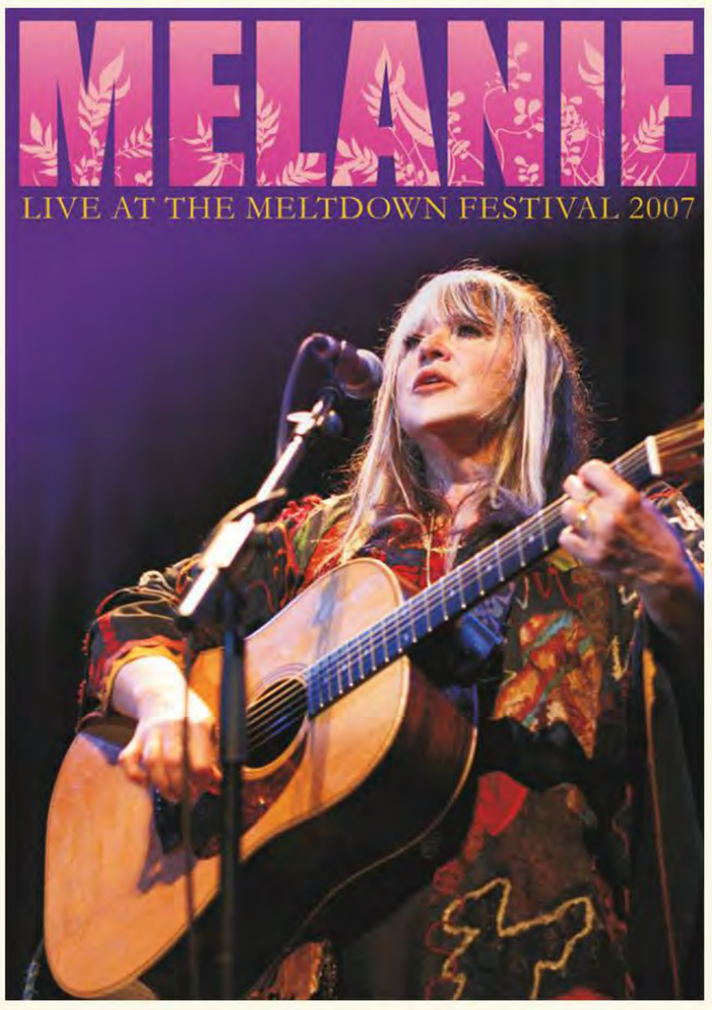

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As ZZ Top approaches their 50th anniversary, front man Billy Gibbons is about to release what will be his second solo effort, *The Big Bad Blues*. It's a raucous ride accompanied by a group of well-known pros, all of whom augment the trio sound Gibbons is known for, with keys and additional guitars (and fiery harmonica parts that show off some of Gibbons' little known harp chops). Across 11 tracks, the record mixes both original songs with classics from the likes of Bo Diddley and Muddy Waters. From start to finish it's an album that resides within the kind of Houston sonic, blues-rock haze that Gibbons has helped trademark.

His sophomore effort with Concord Records, *The Big Bad Blues* operates as a modern day homage to a musical genre that has operated as Gibbons' guidepost from the very beginning. Today, Gibbons is considered to be a laureate of the blues, and his deep knowledge of all of its traditions helps inform the record in a way that is completely authentic. With one of the most unique voices in music, Billy found time to share with *Goldmine* how his solo work differs from what he has done with ZZ Top. He also found room to squeeze in some thoughts about classic cars, his acting career and what else might lie ahead in a life experience that seems to continue to grow bigger than his home state of Texas.

GOLDMINE: The Big Bad Blues *is only your second solo effort. Your first came in 2015. Why did it take so long for you to try something formally on your own?*

BILLY GIBBONS: Well, needless to say, I was a bit busy—still am! However, I made time. It's now well known that ZZ Top tours nine months out of a year... and, when time allows a return to the hacienda, there's the usual huge pile of incomings to attend, and, of course, friends to hang out with, cars to customize and tacos to devour so we really don't have the luxury of taking on this "bonus" because of scant discretionary time.

Yet, at a momentous point in time, it dawned upon yours truly and the studio crew that it might be prudent to appropriate some time out—between gigs and hot rod shows—to engage in some semblance of an outside sonic excursion. Fortuitously, Concord Records head honcho Mr. John Burk came knocking, asking in the most polite way if his label could follow up the success of the Cubano-esqe outing, *Perfectamundo*. Mr. Burk's supportive stance was just the ticket to move forward with his request to create another round of loudness! The suggestion to return to our ever-strong blues roots was put on the table and we all thought, "What would Muddy Waters do?" That was it! So it was over to the studio to session up and write some originals as well at taking a stab with a few from tradition, fitting elements together tightly and cohesively to assemble a proper album. And so, *The Big Bad Blues* got into full swing.

BLAIN CLAUSEN

BILLY'S BLUES

ZZ Top guitarist **Billy Gibbons** is keeping busy with a solo album, *Big Bad Blues*, and a whole lot more!

BY RAY CHELSTOWSKI

"THE SUGGESTION TO RETURN TO OUR EVER-STRONG BLUES ROOTS WAS PUT ON THE TABLE AND WE ALL THOUGHT, 'WHAT WOULD MUDDY WATERS DO?' THAT WAS IT!'"

GM: *The record has a very "live" feel to it. There's a lot of energy to every track. Even the slow burners like "My Baby She Rocks" keep the flames flying high. As a known statesman of the blues what were you specifically trying to deliver with this record?*

BG: As the saying goes, "Play what'cha wanna hear!" and that goes hand-in-hand with the recording process, as well. You're quite right about that "slow burn" thing, like our lowrider pals like to say, "The way to go is low and slow" and that's obviously evident in these tracks. No need to rush any part of the creative process. We enjoyed savoring the sessions' satisfying "take it slow" attitude.

GM: *Your cover of Bo Diddley's "Crackin' Up" is maybe my favorite track on the record. You remain very true to the original, only playing around a bit on the edges. What made you decide to approach it in this way?*

BG: That was a very tough nut to crack, so to speak. There's a short passage in that insanely wicked guitar intro which has confounded guitarists seemingly forever. The timing is inside-out and upside-down and took quite a while to unravel, Bo Diddley being the genius he was. It sounds like Bo had help from another planet so we set about deconstruction and did our best to figure the formula. Everyone, by now, knows that Bo holds a very special place with us and we continue having great reverence towards him and his accomplishments, and truly respect his legacy. His sound, his look and swagger were truly inspirational. Besides, the simplicity of the Bo Diddly trio... guitar, drums and a full-time maraca player makes the magic of Bo's mysteriousness even more outrageous. Bo always hits and hits hard.

GM: *How does the songwriting/selection differ for you when you approach something outside of ZZ Top?*

BG: With ZZ, you're thinking about how three guys can approach a piece with a shared compound background so it's kind of like haiku. There are parameters that we adhere to. On this one, *The Big Bad Blues*, it's a bit more free-form and, to some extent, improvisational around tradition. The sessions unfolded with the presence of the not-so-usual lineup of players, bringing a distinct measure of diversity and the presence of some unexpected nuance, very different from the ZZ sound.

Joe Hardy took on engineering tasks, bringing some unorthodox session mischievousness to the party. And, when great playing begins, it's a landslide winner. The mastery on the Fender bass guitar from Joe Hardy's hand, Greg Morrow's accomplished personality and delivery on drums, Matt Sorum's pounding on the percussion, all became the solidity behind the project's crack rhythm section.

Add in James Harman's perfect blues chops on harmonica, along with Elwood Francis blowing harp as well—they injected those infectious elements everyone wants to feel.

And, Austin Hanks is heard banging on with his Albert King/Jimi Hendrix left-handed styled guitar spiffiness in the mix. Wild.

Mike Flanigin stepped out from his famous spot behind his Hammond B3 to take on the hammering on the piano ivories with splendid effect. Just enough of all that good stuff.

GM: *Guitar friends all want to know how you specifically get that signature sound that you are known for, and how much credit do you give the Mistress Pearly Gates?*

BG: Pearly Gates is known for possessing a ferocious tone with staggering pickup power. Combine her with the allure of vacuum tube tonality and that's where it starts. The new Magnatone amp and the tried-and-true stalwart, the mighty Marshall amp really do the job of taking tonality to the top. A bit of tone tweaking and refining brings that elusive signature sound into possession.

GM: *Over the last year I have interviewed your biggest fan, George Thorogood, twice. Who do you gush about when you get to talking about their work?*

BG: Must mention that I sat with George T at a BMI event honoring—get this—Chuck Berry, Little Richard and Bo Diddley who were all on hand! What a moment!

On the assumption you're asking bout musicians who are still standing tall in our admiration, I have to say Keith Richards would be the guy I'd bow and scrape before, and, of course, I'd also strew rose petals before Jeff Beck. I totally dig Keith's tone and personality approach... those Stonesy chords are BIG and you now it's him immediately. Jeff is a genius, pure and simple. His ability is

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really supernatural and his sonic approach is totally his own.

GM: *You famously opened for Jimi Hendrix when you were just a kid starting out. What have you carried forward in your profession from that moment that you'd like to share?*

BG: My recollections of Jimi continue to glow in my consciousness. He was very soft-spoken, almost shy off stage and, of course, on fire when he was on. He was kind of mirthful and was generous with

his time, sharing tips and just riffing for hours on end. We got to hang beyond the show dates we shared and those remain cherished memories. We did this crazy thing with Day-Glo paint one night after the close of the performance—wrapping the headstock of the guitars with a rag and dipping it into a bucket of fluorescent paint. There was a black light overhead which, along with the maddening ear-splitting sound of feedback, kind of created an artfully oddball light show. Looking back, we made some striking visual street art along with our music for an audience of...NONE! Just two guys goofing off with sound and light.

GM: *Lately I have been spinning an original copy of 1976's* Tejas. *It wasn't a commercial success and received mixed reviews at the time. But it may be the most impressive collective piece of musicianship that any rock trio has delivered. What do you remember specifically from those sessions working with (producer) Bill Ham and (engineer) Terry Manning?*

BG: We kind of took a detour, at least on some of the songs, into a kind of roots and red soil thing but the spirit of Jimmy Reed was still looming over the proceedings. This was back in the days when Austin, Texas was the vortex of the rock-meets-country amalgamation so the *Tejas* release did have a more down-home feel to it. Bill was acting as manager and cast himself as the producer while Terry was part of Ardent Studios' forefront of sonic frontiers. When Manning was at Stax, he was responsible for that great "thunky" yet airy sound you hear on "Respect Yourself" and "I'll Take You There." Heavy as cast iron yet lighter than air! Terry, along with the energetic engineering staff of Joe Hardy and John Hampton, made up the studio's triumvirate. Those guys thrashed fearlessly and invented techniques that were of invaluable benefit for what we got to do in the session surroundings. Killer-diller days in Texas, Memphis and Mississippi!

GM: *As ZZ Top evolved as a band, you never lost the core sonic elements that define the "boogie chillin' nature" of music, even when you delivered* Eliminator *that included a healthy sampling of electronic instruments. How were you able to strike the kind of balance that widened your fan base but didn't alienate the loyals?*

BG: We've never been averse to technology nor were our all-time heroes. Muddy Waters was a a bluesman when he plunked a little old acoustic down on Stovall's Plantation just as much as he was when he plugged in and went electric in Chicago. Guess you could say, 'an early adopter'. Similarly, when we caught wind of some of the possibilities sequencers and synthesizers could afford, we jumped aboard to explore and incorporate those things into what we do which, as you noted, is at its essence a form of rockin' blues. We figured if we don't alienate ourselves, everybody else will be okay with whatever we might do and with whatever we might do it with.

GM: *You like your friend, Jeff Beck, are known almost as much for your car collecting as you are for your guitar talents. Is there car in particular that you have your eye on at the moment?*

"THIS HOT ROD OBSESSION KNOWS NO BOUNDS. FULL THROTTLE, MY MAN! PEDAL TO THE METAL!"

BG: Oh, yeah! Jimmy Shine, at his Jimmy Shine Speedshop down in Orange County, is putting the grind to our '34 Ford 3-window coupe. Rudy Rodriguez put the Bonneville chop on the top with Shine taking in all of the weird fancifulness I was able to throw at the project. This hot rod obsession knows no bounds. Full throttle, my man! Pedal to the metal!

GM: *Your appearance on the show* Bones *as Angela's father got you a lot of favorable attention for your acting. 'Any other projects of this kind on the horizon?*

BG: Yes, indeed. There's another hot rod and speed show in the works as well as a fine-food encounter for the home screen. We're available wherever there's room to cast a bearded guitar slinger in a role that calls for a bearded guitar slinger. That's the kind of typecasting we certainly appreciate! Rock on!

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